

**CONTENTS****Vol. XXVI****July 2000****No.3**

Father of Modern Harikatha .....	By V. Sundaram .....	5
'Today's Musicians do not do justice to their Talent"..	By V. Gangadhar .....	7
Tinniyam Venkatarama Iyer.....Guru Pranam..	By Jayalakshmi Gopalakrishnan. ....	11
The Wizard of the Bamboo Reed.. ..	By Nityanand Haldipur .....	13
"Sunaada Prakashika" ... An Interview .....	By Lalitha A. Bharadwaj .....	17
SHANMUKHA Turns Twentyfive .....	By KINNARI .....	21
'Guru Seva' .....	A Report .....	By G. S. ....
Stringed Synchrony .....		
.. .. .Cultural Scene in Mumbai .	By KINNARI .....	29
Nritya Natakams.. ..	A Report .....	By G. S. ....
"God's Chosen One" .. ..	A Tribute .....	By KINNARI .....
The "Sevak" Murugiah .. ..	A Tribute .....	By KINNARI .....
Nadaswaram - Mangala Vadhyam .. ..	By M. P. N. Sethuraman .....	43

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SHANMUKHA - JULY 2000

In Focus

## Shanmukha

**C**ontinuing its unbroken run of 25 years, SHANMUKHA enters its 26th year of publication with humility and a strive-hard culture, pledging itself to forge further ahead in its mission. Happily the adoption of its new masthead - Temple of Fine Arts (Courtesy: Smt. Viji Iyengar) would be a further impetus, feeling fully secured that readers' blessings and patronage would always be available to it.

It is common knowledge that Tanjavur Krishna Bhagavathar was the 'Father of Modern Harikatha'. But not many know about how he attained that status, who was responsible or how modern Harikatha was born. Read the short, crisp, profile.

A quiet genius he was - a Laya titan, a refined vocalist, a scholar-teacher and an author, all rolled into one. On his - Tinniyam Venkatarama Iyer's - birth centenary year, a disciple of his pays her Guru Pranam.

Another Chela pays his tribute to the 'Wizard of the Bamboo Reed', Pt. Pannalal Ghosh on his 90th birthday that falls this month end.

'Guru Seva' with a difference is what the 'Versatile Bodhaka' gets from her students - a felicitation with songs they have learnt under her feet.

"Today's musicians do not do justice to their talent", observed Subbudu in an interview in Mumbai.

SHANMUKHA Turns Twentyfive - a report filed about the Silver Jubilee Celebration.

Is it Nagaswaram or Nadaswaram? A veteran artiste presents a comprehensive analysis of Isai and the Mangala Vadhya in Tamil.

Tribute to the legendary Ustad Alla Rakha and "Sevak" Murugiah, besides regular features, form other highlights of this issue.



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## Father of Modern Harikatha

By V. Sundaram

How many among Tanjorians know that their town has gifted to the world Krishna Bhagavata, the father of Harikatha Kalakshepam in Tamil ?

Of the nine types of Bhakti recommended in Srimad Bhagavatam, *Shravanam* (hearing the Stories of God and His auspicious qualities) and *Kirtanam* (singing His praise) have been given the first and second places as they are within easy reach of all, from the lettered to the unlettered. It is to spread these easy forms of *Katha Shravanam* (listening to the discourses of Ramayana and other Puranas) Bhajans have long been in vogue in this part of the country.

In the earlier decades, *Pravachanam*s (religious discourses) by eminent scholars were of a serious type almost like class teaching and were confined to limited audiences. As time passed, those with a gifted voice sang verses in different Ragas and added simple anecdotes to offset boredom. How, in the hands of Krishna Bhagavata this type of *Pravachanam*, the music of Bhajans and other histrionic talents combined to give birth to a new way of storytelling called Harikatha Kalakshepam is an interesting story.

Perianna, a retired minister of the Maratha court, was a versatile scholar and patron of fine arts. Impressed by the technique of the Maratha Harikatha, he wished to incorporate some of its features in the local pattern. During the Maratha rule at Tanjavur, streams of Bhavas kept flowing in to spread the Bhakti cult of saints Ramadas, Tukaram and Namdev. They were supported by an orchestra of vocal and instrumental music. Their discourse with the use of a variety of musical tit-bits like *Saki*, *Dindi*, *Ovi*, *Abhanga*, *Lavani*,

*Dhrupad* and *Thumri* and dance sequences were not only attractive but also provided sumptuous entertainment besides instruction.

While Perianna's thoughts were running along these lines, he spotted a youth gifted with a handsome appearance and charming voice, who never missed a gathering, religious or musical. Taking poor Krishnan and his widowed mother under his protection, he had a band of teachers to teach the boy Sanskrit, Tamil, Telugu, Marathi, Kannada, and Hindi besides music and dance. There was physical training instructor too, to take care of his physique.

After six years of rigorous studies, Perianna himself began to train him in story telling in the pattern of his conception. For Krishnan's maiden performance, the subject was *Radha Kalyanam*. He prepared the entire material (*Nirupanam*) - invocation, introduction, story and conclusion - with passages of prose and poetry, songs and apt quotations from different languages. He also provided the paraphernalia of cymbals (*Jalar*) castanets (*Chapla*) and background orchestra of vocal and instrumental music.

On the appointed day during the festival with the clang of cymbals the curtain went up and young Krishnan appeared on the stage in elegant Bhagavata's dress-*Panchakacham* and *Angavastram*, a necklace of *Rudraksham*, sandal tilak, a pair of castanets in his right hand and jingling anklets for his feet.

In the four-hour recital, the young Bhagavata made the elite of Tanjavur spell bound by the crisp and lively narration of the story, marked by eloquence and felicity of expression and fascinating music combined with dancing and acting at appropriate places.



With his Arangetram was born the art of Harikatha, making a reality of Perianna's dream.

Krishna Bhagavatar built the edifice of his art on the foundation laid by Perianna. He selected well known themes from the epics and Puranas for his performances. As days passed, he gave up the theatre set-up and reduced the number of his troupe to the minimum.

What he required was a bench between himself and his co-singers one playing the cymbals and the other the Tambura. On either end of the bench sat the Mridangam and Violin players. He had some space in front of him for his dance movements..

Krishna Bhagavatar was a veritable genius. His contribution to music was not confined to Harikatha. As a veteran of his days, he salvaged Tyagaraja's Kritis and gave them a new lustre. He was as proficient in acting as he was in music. He could play a dozen roles with the swiftness of lightning and sweep the audience through a series of emotions.

Once the subject of his performance was Bhakta Kabir. Kabir's story touched on a Muslim prayer in a mosque. Bhagavatar portrayed the scene through a song he had composed in Urdu.

It was so realistic that a leading performer belonging to the Muslim community raised himself to his knees, turned to the west and began to do Namaz. He rushed home and returned with a box of perfume and a costly shawl.

On another occasion, it was *Prahalada Charithram*. Bhagavatar portrayed the fierce outburst of Hiranyakasipu so well that the Lord, whose ways are inscrutable, instead of appearing from the split pillar, chose to reveal Himself in the person of a devotee, who roared like a lion and made a rush at the Bhagavatar with gnashing teeth and clenched fists.

It was *Draupadi Manasamrakshanam* another day. He was beautifully dramatising the happenings in the durbar hall of Dhritrashtra - the inaction of the elders, the plight of the Pandavas, Dussasana dragging Draupadi to the court and laying his hand on her sari. When his narration touched Dussasana's part, a police officer was so excited that he shouted for the rogue's arrest for indecent assault!

The novelty of Krishna Bhagavatar's technique and success inspired many aspirants to take to this art and the result was a galaxy of Harikatha exponents like Pundit Lakshmanachar of Tiruvaiyaru, Tirupazhanam Panchapakesa Sastri, Mangudi Chidambara Bhagavatar, Harikesanallur Muthia Bhagavatar and Saraswati Bai.

When we think of Krishna Bhagavatar we cannot but remember Perianna. Even today we can see the big portrait of Lord Krishna - the finest piece of Tanjavur art - adorning the beautiful Bhajan hall of his mansion in Manojiappa Street at Tanjavur, where the art of Harikatha was born.

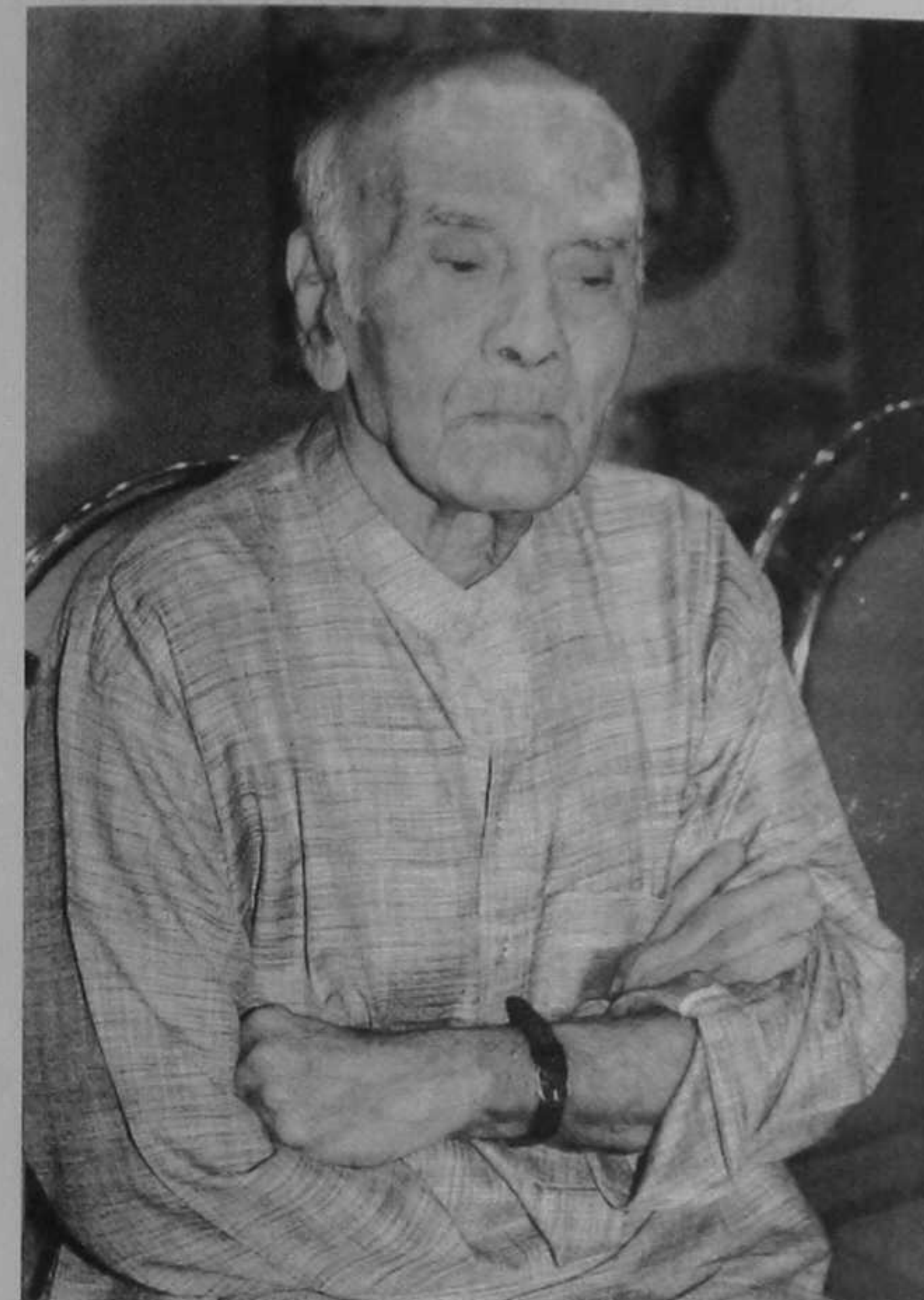
Perianna, who made a (family) trust of his large landed property in the name of this portrait, stipulated that the trustees should pay their prime attention to daily Bhajan and Pooja to this portrait by a Bhagavatar and Gokulashtami celebration for 10 days in which only Harikatha Kalakshepam should be arranged.

Once Madurai Mani Iyer was present in the town at the time of the festival. When his concert was suggested, the trustees pointed to the aims and objects of the trust. However, pressed by friends, he had this concert as the second item to follow a Harikatha Kalakshepam.

**Courtesy - "Sri Krishna Gana Sabha Souvenir"**

(Reproduced from Indian Express)

## "Today's Musicians do not do Justice to their Talent"



"Vimarsana Vithaka Vendar"

snapped, "Why should I need spectacles? I am a spectacle myself!". Shobha De, who once met him, named him 'Pun-dit'.

A native of Madras, he was honoured by Bombay's Sri Shanmukhananda Fine Arts and Sangeetha Sabha in May. After the function was over, I spent several hours with him, discussing his approach to fine arts criticism, reactions of artistes who had squirmed under his whiplash and the prevailing standards in Karnatic music and classical dancing.

"I admit I am a harsh critic," confessed Subbudu.

"That is my job. Artistes those who perform in public are accountable like everyone else. What is wrong in commenting upon their performances? I only point out their mistakes."

Well, the artistes seldom questioned his judgement, they only resented his language and style of writing.

The offended artistes included almost all the big names in Karnatic music and classical dancing. Subbudu seldom tolerated any excuse from them. Semmangudi Srinivasa Iyer, one of the doyens of Karnatic music, was a frequent victim. Subbudu referred to his 'nasal recital' and over-dependence on the four disciples who sang with him. They were the 'Semmangudi Chorus.'

The enraged musician rushed on the stage during a performance at the Madras Music Festival, grabbed the mike, lambasted Subbudu and called for his boycott. "I was unruffled," recalled the critic. "I only reminded him of the power of the press and how two junior newspaper reporters in the US were responsible for the resignation of their President." That silenced Semmangudi.

The tall, slim, erect figure on the stage bent down slightly to accept the bouquet. "I am more accustomed to kicks, why this bouquet?" it wondered and added, "*Oru pokkai vaiku, bouquet ennathukku?*" The audience burst into laughter and applauded.

The recipient of the bouquet was 84-year-old P. V. Subramaniam, Subbudu to his millions of fans. The seniormost music, dance and Tamil drama critic, Subbudu had been writing for Tamil publications for 62 years now and covering cultural happenings for the New Delhi edition of *The Statesman* since 1950.

For a critic known for his biting words and acid-filled pen, Subbudu has a keen sense of humour and freely punned. Asked why he did not use spectacles at his ripe, old age, he



But others did not learn from the encounter. Subbudu admired the voice and diction and captive audiences of singer Yesudas. Yet, when he wrote in a review that Yesudas should focus more on singing than crooning, the singer was upset and called Subbudu a *gnana soonya*. I just told him that "*soonyam* was heritage of India" laughed Subbudu.

"Only around 150 of the compositions of Saint Tyagaraja were available in nearly 150 years. Why didn't he sing more of these, rather than repeat his own compositions?" Subbudu once wrote about singer Balamurali Krishna. The artiste was furious and refused to sing whenever Subbudu was present!

Dancers were worse. Subbudu had a high regard for dancer Yamini Krishnamurthi, but found her off colour in one of her programmes. He wrote that her Allarippu was more like the morning ablutions and when she adopted poses showing her plucking flowers from a garden for her beloved, it was more like an act of deforestation. An enraged Yamini slapped a Rs.50 lakh defamation suit on Subbudu and *The Statesman*. "My paper backed me," explained the critic. "Nothing came out of the suit."

Subbudu's contention was that senior artistes were often arrogant enough to believe they could get away with anything. He would not tolerate such an attitude. Sathur Subramaniam once rendered the pious number, *Amba nee iranga enil pugaledhu*, making all sorts of gestures towards the sky. Subbudu wrote it was like watching a man who was gesturing to someone who had climbed on top of a mango tree and refused to come down!

But he never ignored the positive aspects of a concert. Subbudu found flautist Hariprasad Chaurasia's flute as long as a walking stick and termed it a good defensive weapon. Yet, he wondered how Chaurasia was able to coax melodies from such an unwieldy instrument and

pointed that the audience called repeatedly for an encore!

Subbudu would find it difficult to spot the words Semmangudi was singing. Often, the *Appan avadharita* kirtana sounded something like *Appam poitha annamma*, yet the melody was overwhelming.

According to Subbudu, the critic could wound in an effort to improve, but should not destroy the artiste. Yet he could be destructive at times. Tanjavur often boasted of its role in encouraging the fine arts, despite the fact all such efforts belonged to the past and the town had done nothing of note in the present.

Just on the eve of the 1972 Thiruvaiyaru festival, Subbudu wrote an article attacking the intellectual arrogance of Tanjavur. This resulted in black flags and posters reading 'Subbudu, go back' greeting him when he arrived for the festival. Later in the day, just outside the pandal, he was accosted by a small mob which tore his shirt and beat him up. He was rescued by G. K. Moopanar, the present head of the Tamil Maanila Congress, who presented him with a brand new shirt and an apology. That became the lead of his article on the episode!

Of course, most artistes did not bear a grudge for long and, in fact, presided over functions held to honour Subbudu. These included Balamurali Krishna and Semmangudi. Chembai Vaidyanatha Bhagavadhar was another artiste with a keen sense of humour. He appeared on the stage normally dressed in *veshti*, *banian*, *jibba*, *angavastram*. During one particular music festival, he progressively discarded the *banian*, *angavastram* and *jibba*. Wrote Subbudu, "At this rate, I would hesitate to attend Chembai's next concert because I won't know how he will turn up." The great singer had a big laugh over the write up!

If anyone influenced Subbudu, it was R 'Kalki' Krishnamurthi, the founder editor of the Tamil magazine, *Kalki*.

"He was the first significant critic in Tamil. He simplified the language and took it to the masses. Kalki was also a stern judge who did not suffer fools gladly. There was no genuine music and dance criticism before Kalki. Whatever I am today, it is because of him."

I asked him whether dance and music standards had gone up or down during the 60 years he had been covering them. Subbudu found today's musicians of a high calibre who also trained hard. Their IQ was high and they understood the nuances of music better. But will they last the test of time?

He found most of them succumbing to the lure of wealth, public relations and foreign tours. Complained Subbudu,

"Rather than establishing their own *Baani* (technique), today's musicians are easily satisfied and do not do justice to their talent."

Wherever talent was spotted, he gave credit to it. Subbudu discovered and nurtured artistes like Mandolin Srinivas at a time when most artistes chose to ignore the Mandolin.

He found the dance scene more depressing. Numerous lobbies fought each other for government recognition, grants and foreign trips. Dancers were mass produced and appeared in *arangetrams* after just six months of training. They never bothered to learn the language of the songs to which they were dancing.

Some of the senior artistes behaved as if they could get away with anything. One of the items which senior artiste Chandralekha prepared for a tour of Russia resembled public copulation. India's ambassador to Russia, T. N. Kaul objected and Subbudu supported him. Finally, the item was dropped.

Such cultural exchanges were all right and played their role in building friendships. But how much of a fusion could be there between the fine arts of the East and the West? Answered Subbudu,

"We could borrow the discipline, dedication, hard work and punctuality from the West. They could benefit from our rhythm and Gamaka. But the basics should not be touched."

Several years ago, a German music troupe which was to perform in Delhi was held back at the airport by the Customs, who insisted on checking every single piece of their equipment. With just 25 minutes for the concert, the audience which included Jawaharlal Nehru, was waiting anxiously. Nehru snapped out an order to the Customs to hurry things up and the troupe soon arrived, breathless.

Recalled Subbudu,

"Within no time, the troupe members got dressed, tuned their 25 violins, had a drink and were ready to perform. It was incredible. We Indians would have taken hours to get our instruments ready. This is the dedication and discipline I am talking about."

In fact, it was these two qualities which helped Subbudu in his illustrious career as critic. He belonged to a culturally oriented South Indian family which had settled down in Rangoon before World War II. Young Subbudu organised plays, wrote music for them, but had no background in Karnatic music. "It was a question of being self-taught and acquiring interest," he recalls. One of his sisters gave a public concert when only nine. While in Rangoon, he also began to write for Tamil publications.

Uprooted by the war, the family returned to India. Subbudu spent sometime in Shimla before joining the finance ministry in New Delhi. He retired in 1975, after serving for 32 years. He became a music critic by sheer chance. In 1950, at a music recital by G. N. Balasubramaniam, sitarist Ravi Shankar was puzzled by a particular Raga he



could not identify. He turned to Dr. Narayana Menon, who was then Deputy Director General, All India Radio, on transfer to Madras.

Menon, equally puzzled, queried Subbudu, Pat came the answer, "It is the Padi Raga". He was correct and everyone was impressed. The next day, Menon, who was then covering music and dance for *The Statesman*, took Subbudu to the newspaper office and introduced him to the news editor, Brooke, as his successor. Thus began a 50-year association.

"In those days, *The Statesman* was a top class paper. Most of the editors were British but I did not have problems with any one of them. Today, I have no problems with the managing editor, C. R. Irani, who is not an easy man to get along with."

Subbudu, in fact, is on the editorial staff of the paper, though he is not expected to attend office. Formerly, reviews had to be done the same night of the concerts so that they could appear in the next day's paper. This was later changed and, today, the cultural items appeared every Friday.

Besides *The Statesman*, Subbudu also wrote for Tamil publications like *Ananda Vikatan*, *Kumudam* and *Dinamani Kadir*. He also covered the annual cultural festival for the Madras edition of *The Indian Express*.

How should a critic function, I asked Subbudu.

"Do not waste words, come to the point. Avoid flowery language and frills," he began. "Do not be afraid to speak out and do not be in awe of big names."

Today's critics were highly knowledgeable but some of them were afraid to speak out. Karnatic music and classical dances offered so much scope for learning that critics should educate and develop themselves all the time. If they ignored this aspect, they would stagnate, he warned.

Subbudu also fought a long battle with AIR to revoke the 30-year old ban on the Harmonium, which had been imposed at the behest of the Sarangi lobby. The Harmonium, which was needed for light music and was part of Rabindra Sangeet, was labelled as a foreign instrument! The Subbudu group enlisted the help of Nehru and General Cariappa and had the ban lifted.

We talked about his other achievements, like his scripting and producing documentaries on 12 great masters of Karnatic music which were telecast on Doordarshan. "It was hard work, but I enjoyed it," smiles Subbudu, who has received titles like 'Kalaimamani'. "Vimarsana Vithaka Vendar" (emperor among critics) and "Vimarsana Sidharmika" At 84, he had no plans to retire. "Would I? I am in good health, thanks to my daily yoga."

Karnatic music and classical dance performers may have two opinions on Subbudu, but for music lovers and readers, he is the last word. And will continue to be so.

-Courtesy : V. Gangadhar

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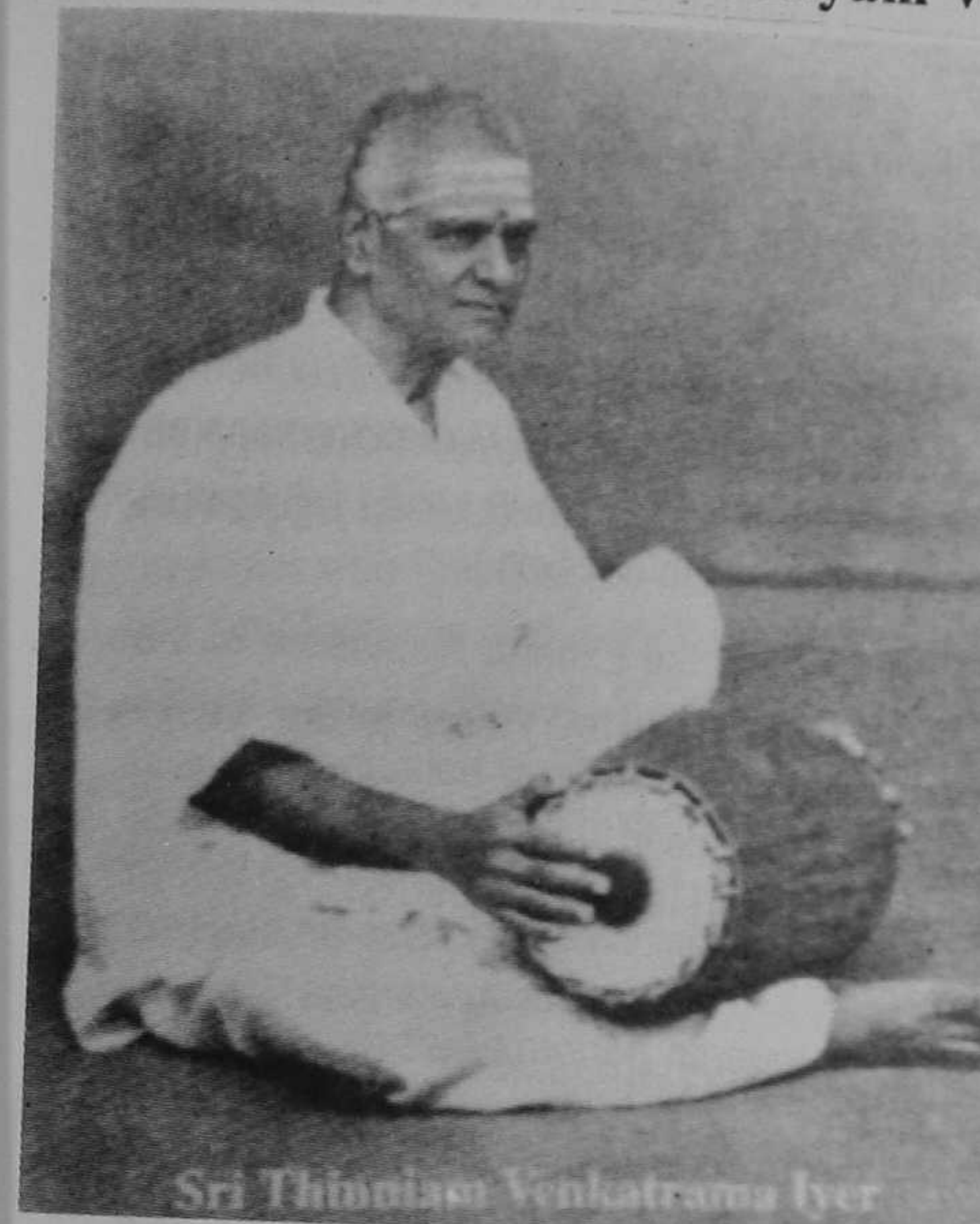
## YOGA

Yoga becomes the destroyer of pain and sorrow for him who is regulated in diet and reaction, temperate in his actions and regulated in sleeping and waking.

**Bhagavadd Gita VI - 17**

## Guru Pranam

### Tinniyam Venkatarama Iyer



Sri Tinniyam Venkatarama Iyer

#### Tinniyam Venkatarama Iyer

The singular excellence of Karnatic music stems from its melodies representing Ragas, replete with Gamakas based on the Srutis and from the multiplicity in its rhythmic details as metrical manifestations of 'Nada', maintained as Laya. Engaging themselves in exploring the munificence of Laya there emerged in the last century many an exponent versatile and genius in his own right. One such was Tinniyam Venkatarama Iyer, the proud son of the little village near Trichy, on the banks of Kaveri, who rose to be a versatile player on the Mridangam with deep insights into the intricacies. His birth centenary falls this year; and the Percussive Arts Centre, Bangalore has already celebrated the veteran's birth centenary in its annual Talavadyotsav, in May 2000.

Born a century ago, to Vaidyanatha Sastrigal of Tinniyam Village, in a family which was devoted to Vedadhyayana and Tamil studies,

Venkataraman started learning Vocal music and Mridangam from Tinniyam Sethurama Iyer. He later concentrated on Mridangam and had special training in the intricacies of Laya from Tiruvaiyaru Subramania Iyer.

Venkatarama Iyer started accompanying for concerts at the tender age of 12, and soon earned the affection and admiration of his contemporaries. His command over his instrument, his deft fingering, purity of rhythm and tonal creations attracted the musicians and earned him respect and recognition. He formulated a style of his own and played resourcefully on rigorously traditional lines. His contemporaries, such as Pudukottai Dakshinamoorthy Pillai, Palghat Mani Iyer, Palani Subramania Pillai, Kutralam Siva Vadivel Pillai, Karaikudi Muthu Iyer, Vilvadi Iyer, Umayalpuram Kothandarama Iyer - all Laya stalwarts and titans of the last century held him in high esteem. And he had accompanied all leading Vidwans of his time, like, Kanchipuram Naina Pillai, Harikesanallur Muthiah Bhagavathar, Malaikottai Govindaswamy Pillai (Violin), Palladam Sajeevi Rao (Flute), Musiri, Ariyakudi, Chembai, Alathur Brothers, Maharajapuram Viswanatha Iyer, GNB and Madurai Mani Iyer.

Besides being a veteran percussionist, Venkatarama Iyer was a refined vocalist too. His Vidwat could be gauged from the memorable 'Dvitala Avadhana Concert' he gave before the Experts' Committee of Music Academy, Madras during the December conference in 1952. The fluency with which he rendered the repertoire of compositions and Pallavi in this concert, each reckoned simultaneously to two different Talas in two different gatis astonished the entire audience full of leading performing artistes of the day! Among the disciples who had trained in Vocal under him, Suguna Purushotham, Gnanam



Subramaniam and A. Maragatham have made a name for themselves.

As a teacher he was fully organised in his methodology with systematic exercises. He trained a large number of students many of whom carved a niche for themselves in the performing field and as teachers. Trichy Raghava Iyer, Palghat Raghu, Tinniam Krishnan, S. G. Sundaram, Dindigal Ramamurthy and V. Nagaraja Rao (Ghatam), who contributed a lot to the performing art and themselves trained many youngsters have been his disciples. R. Venkataraman, who has been instrumental in furnishing information about the great Guru, and yours truly too have had the fortune of undergoing training under Tinniam Venkatarama Iyer.

It was the author's privilege to play for his 'Shatkala' demonstration and accompany for his Pallavi demonstration on Sarabhanandana Tala rendered by Suguna Purushottam. His demonstration of "Panchagati Mohra" on Mridangam before Experts' Committee of Music Academy was a great education. Trained under his disciplined tutelage the author won the coveted Junior Mridangam artiste award from the Music Academy, Madras in the year, 1964. A strict disciplinarian he, no doubt, was, but had great affection for his students. The kindness with which

he encouraged and the concern he showed to the progress and promotion of talented and painstaking youngsters could not be measured in words.

An erudite scholar, he had authored two books which are significant contributions enriching the music world: *Pallavi Ratnamala* (with the assistance of his disciple Suguna Purushottam) and the *Art of Playing Mridangam* (edited in English by another disciple R. Venkataraman), published with the grants - in - aid of the Tamil Nadu Sangeetha Nataka Sangam.

He served the Experts' Committee of the Music Academy for many years. For his services to music the Music Academy honoured him with the "Certificate of Merit" in 1958 and the Tamil Nadu Iyal Isai Nataka Manram conferred the title of "Kalasikhamani".

The veteran performer-teacher after six decades of service to the art, passed away in November 1975. The disciples he trained have carried his mission with zeal and success and their disciples are ready to take off on their own. With humility and prayer this disciple of his, a faculty member of Shanmukhananda Sangeetha Vidyalaya, pay her Pranams in this year of his birth centenary.

- Jayalakshmi Gopalakrishnan

### Purusharthas

The four Purusharthas are simplified by Avvaiyar in the following way in a stanza of four lines.

DHARMA is relief of distress.

ARTHA is what you acquire avoiding sin.

KAMA is the oneness of mind and mutual helpfulness of loving man and wife.

And when you think of Beyond

Giving up these Three

comes the Blissful Release - MOKSHA

Translation Rajaji

Courtesy: "Kamakoti Vani"

### The Wizard of the Bamboo Reed

By Nityanand Haldipur

(If the simple pastoral bamboo flute became an enchanter Bansuri in the concert circuit, acquiring classical status, the metamorphosis was wrought by Pt. Pannalal Ghosh. The silent revolution by the wizard of the bamboo reed may go unnoticed, especially by the present generation. Here is a profile a chela records as a Pranam to the maestro on his 90th birth anniversary that falls on July 31.-Ed.)

I was very lucky to have association with the great flute maestro Pt. Pannalal Ghosh. I was just eight years old then. I started going to him with my father who was his student. I was one of the few very fortunate and lucky ones who got total attention and full affection of the maestro. Here is my humble effort to project his life to the present generation who probably do not know that Pt. Pannalal Ghosh (July 31, 1911- April 20, 1960) is the Flute maestro who gave Indian bamboo flute a concert instrument status.

Born in Barisal, East Bengal (now Bangladesh) on July 31, 1911, Amulya Jyoti (nicknamed Pannalal) Ghosh was a child prodigy. He inherited his love of music and the bamboo flute (Bansuri) from his grandfather, Hari Kumar Ghosh who played Sitar, Tabla, and Pakhawaj and learned Sitar from his father, Akshay Kumar Ghosh. He also learned music from his maternal uncle, Bhavarajan Mazumdar who was a vocalist. The family first lived in the village of Amanathganj and later moved to the town of Fatehpur.

Two apocryphal incidents which happened to young Pannalal had an influential bearing on his later life. First, at age 9 while looking for a stick, Pannalal found a flute floating on the river. He retrieved the instrument and so began his lifelong relationship with the Bansuri. Two years later, when Pannalal had gone to the cremation ground to attend the last rites of one of his school teachers he met a Sadhu who held both a conch and a flute. The Sadhu asked Pannalal if he could play the flute, and young Pannalal obliged. The Sadhu gave him the flute and told the boy that music would be

his salvation. This removed the doubt from the mind of little Pannalal, and he selected Flute as his main instrument.

Political unrest swept over the country in 1928, and every youth was possessed with freedom movement. Pannalal too joined this freedom movement. He got enrolled in a gymnasium where he learnt the martial art, boxing, and stick fighting and did physical culture. He was very fond of physical culture. He turned out to be the best student and champion of this gymnasium. He became more involved in the freedom movement and the British Government started keeping a watch over his movements. So at the age of seventeen Pannalal left Barisal and went to Calcutta in search of livelihood. In the teeming metropolis he found himself without any credentials except that he was a boxing champion and had won a prize in - All Bengal competition in boxing. With his skill as a boxer and martial art expert he landed in a job as a coach in an athletic club.

Pannalal lost his father at 18. Already playing Sitar Pannalal began to focus his attention on Bansuri. Economic necessity drove him into performing music for the silent films in Calcutta. At an All India music competition he met music director and composer Anil Biswas and began to play in his musical productions. It was during one such production when Anil Biswas was directing music for a dramatization of a work by the renowned poet Kazi Nazrul Islam that Pannalal decided that he needed a bigger flute whose pitch and sonority would be more appropriate for both classical and light music. He met an old Muslim



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toy vendor who was also proficient in making flutes. With his help he experimented with various materials including metal and different types of wood, but decided bamboo was still the most suitable medium for a larger instrument.

He finally settled on a Bansuri, which was thirty-two inches long with a SA (tonic) at *Kali doe* (the second black key on the old Harmonium scale). As a flute of this size was hitherto unknown, a rumour arose that Pannalal had had surgery to cut the webbing between his fingers to facilitate the large span required to cover the finger holes of the instrument. Of course it was not true; he had no such surgery, but through dedicated Riyaz (practice), Pannalal invented and perfected the technique to play the large instrument. He got his bamboo for flutes from discarded packing materials found at Diamond Harbour, the large port of Calcutta. Deforestation had not yet consumed the forest around Calcutta, and the bamboo was believed to have grown close to the city itself. He practised hard and perfected the technique of vocal music on flute. He realised the need for Meend from Madhyama Swar to Nishad or Dhaiwat Shrutis in Ragas like Bihag, Yaman, Bageshree and many others. He experimented and invented the seventh hole of Madhyama.

Pannalal became famous for his flute playing and started getting performances at the major music conferences. He came in close contact with great maestros like Ustad Inayat Khan (Sitar), Ustad Dabir Khan (Been), Ustad Amir Khan (Sarod), Ustad Badal Khan (Sarangi) and vocalists like Ustad Faiyaz Khan, Ustad Abdul Karim Khan, Ustad Majid Khan, Pt. Tarapada Chakraborty, Pt. Bhismadev Chattopadhyay and many others. His quest for knowledge and purity of tradition made him acquire intricacies of music from them.

## Visit Abroad

In 1936 Pannalal began working with Raichandra Boral, music director of the well known 'New Theatre' and a year later he met his first

Guru, Kushi Mohammed Khan, the 'Harmonium Wizard'. In 1938 as music director of the dance troupe of the princely kingdom of Seraikella State, Panna Babu (as he was affectionately known) was one of the first classical musicians to visit and perform in Europe, which he found rather agitating and unsettling. Soon after his return to India his Guru expired. Thereafter he underwent training from Girija Shankar Chakravati. In 1940, Pannalal moved to Bombay on the advice of his first disciple Haripada Choudhary (who had himself shifted there). There he joined the Bombay Talkies film studio and composed music for quite a few films including '*Basant*'. Panna Babu's wife, Parul Biswas, (sister of Anil Biswas), was a graceful singer of Kirtans, and she became one of the first wellknown playback singers for the new 'talking' films.

Pannalal first met the legendary Ustad Allaudin Khansahib of Maihar, (reverentially known as 'Baba') in 1946, when Baba came to Bombay with his disciple, Pandit Ravi Shankar. Initially, when Pannalal asked Baba to teach him Khansaheb replied, "You are already wellknown, you don't need to study more." But Pannalal implored Baba to teach him so that he could learn 'authentic music and Sur,' In 1947, Pannalal's lifelong yearning to learn music from a true guru was fulfilled when Allaudin Khansaheb, convinced of Pannalal's sincerity to learn, accepted him as his disciple, and he accompanied Baba to his home in Maihar, where he received intensive *Taalim* (training) for the next six months. Under Baba's firm yet understanding tutelage, he blossomed into the wizard of the bamboo reed.

Panna Babu earned fame through his regular broadcasts on AIR (All India Radio) and his many live performances at music festivals throughout India. The eminent vocalists Ustad Faiyaz Khan and Pandit Omkarnath Thakur appreciated his music very much and requested Pannalal to accompany their vocal recitals on Bansuri. He was praised for his adaptation and



rendering on the Bansuri of the Khayal-ang Gayaki (the classical vocal style), particularly influenced by the great master of the Kirana Gharana, Ustad Abdul Karim Khan. Pannalal also incorporated Alap, Dhrupad-ang-Gayaki, Tantrakari, Jhala, Thumri, Dadra and folk music into his style of play on Bansuri. Well-versed in Tala and rhythm, he would perform in such difficult Talas like Jhoomra and Tilwara. His music was steeped in devotion, had an intangible ethereal element, immense emotional depth, and was infused with spiritual profundity. In addition to introducing the larger instrument, Pannalal Ghosh is credited with inventing the bass Bansuri and introducing the six stringed Tanpura, high-pitched Tanpuri and the Surpeti or sruti box into Hindustani music. He created and popularized several new Ragas including Deepawali, Pushpachandrika, Hansanarayani, Chandramauli, Panchavati and Nupurdwani, as well as multitudinous Vilambit and Drut compositions in many well-known Ragas.

Panna Babu practised daily meditation and observed 'Maun' by not speaking on Thursdays. He took the vows of Ramakrishna and put his faith in music. He took Mantra Diksha from Swami Birjanandji Maharaj, who was a direct disciple of

Swami Vivekananda. Because of his intensely spiritual practice he started losing interest in day-to-day life and decided to take Sanyasa. When he expressed his desire to Swamiji, his Guru, he told that he would attain Moksha through music only. He should practice music as religiously as his spiritual practice. His music showed total spirituality, simplicity and purity.

Pannalal continued composing and recording music for films, but began to find film work distasteful. Panna Babu's impressive rendition of Raga Darbari Kanada in his 1956 National Programme broadcast from AIR Delhi fetched him further acclaim and B. V. Keskar, the Director of AIR, awarded him the meritorious post of composer-conductor of the Indian National Orchestra and producer for AIR Delhi. He held the post and maintained his devotion to the interpretation of classical music on the bamboo flute until his untimely and sudden death due to heart attack at the age of 49 on April, 1960 in New Delhi.

-Courtesy : Mr. David Philipson with additions by author on the web site <http://music.calarts.edu/bansuri/nityanand.html>.

### Golden Words, Gospel Truth

*Shalt thou enjoy the taste of a cruise in the Ocean of Happiness,*

*When consciousness of the harbour of desires is lost.*

*As within the seed the whole tree is packed.*

*So within desire all diseases are held.*

*In stubborn renunciation let thy mind be concentrated and ye set fire to the harbour of desire;*

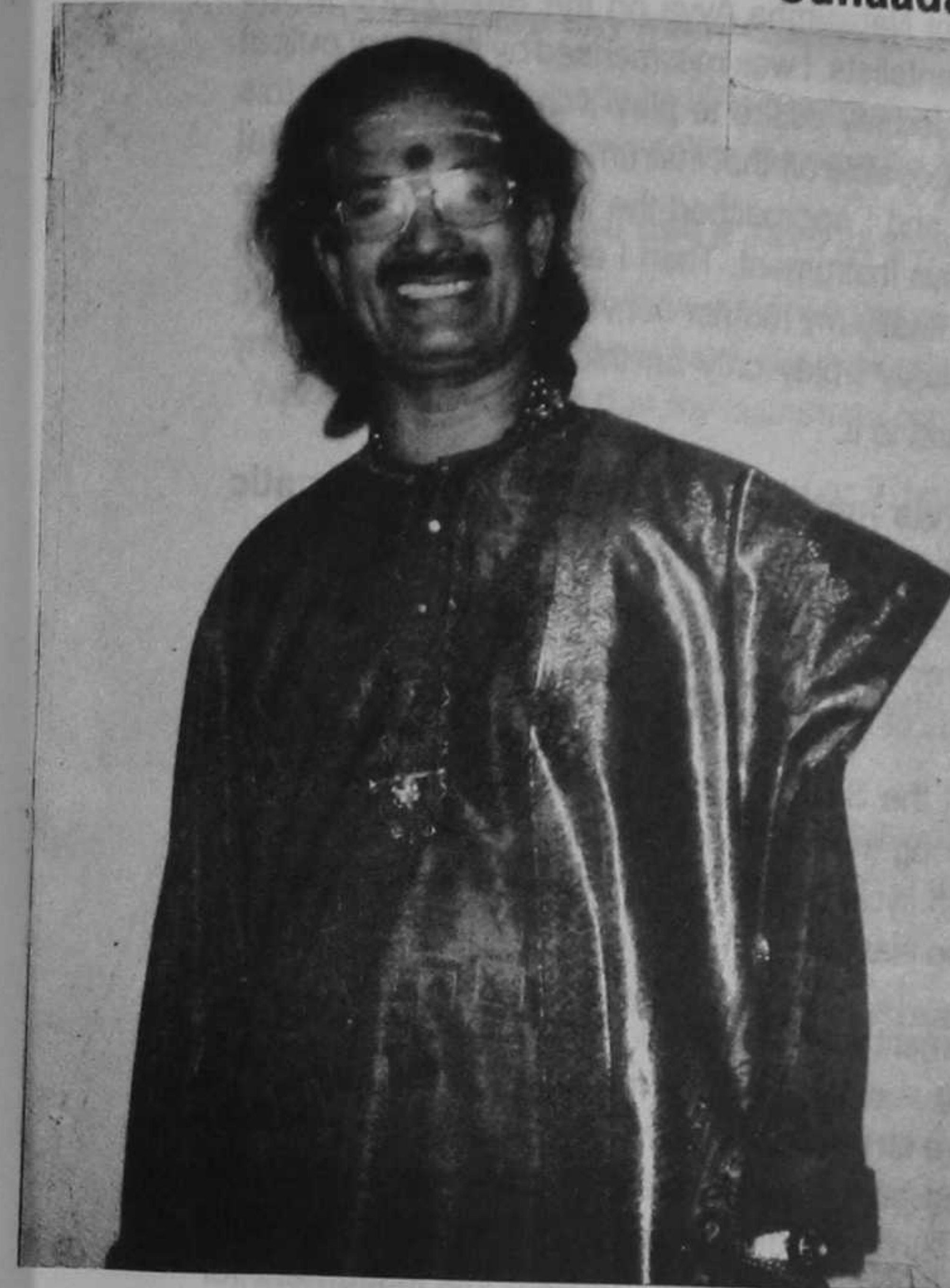
*In this way lies release.*

*Engrossed in the Essence, move about thy work.*

- Kabir.

### Interview

### "Sunaada Prakashika"



'Kadri Gopalnath'

"The Music of Kadri Gopalnath would make a stone melt and he can do anything with the bass except eat it" - *Illustrated Weekly of India* - 1980.

Born in Panemangalore (Dakshina Kannada), Kadri Gopalnath acquired his taste for music from his father Thaniappa who was himself a Nagaswaram Vidwan. But somehow he was not lured to this instrument and took to the Saxophone instead.

He trained in Karnatic vocal music under the flautist cum vocalist Gopalakrishna Iyer of Kalaniketana, Mangalore, and practised the music on the Saxophone. Later, he pursued his training under Kumbakonam Balasubramaniam Pillai for 5 years when he specialised in fingering techniques on the Nagaswaram for Raga handling. Finally, he came into contact with T.V. Gopalakrishnan of Madras who recognised his capability and shaped him into an internationally known artiste.

It took him nearly 20 years to master this instrument. Titles and honours came his way. He is the Asthana Vidwan of Kanchi Kamakoti Peetam and Shringeri Sharada Peetam. Sponsored by the Asian Music Circuit, London, Gopalnath was the first musician to perform in the BBC Promenade concert in 1994 at London.

Apart from this, he is the proud winner of the following titles - 'Saxophone Samrat', 'Ganakala Shree', 'Nadopasana Brahma', 'Sunaada Prakashika', 'Sangeetha Vadyaratna' (from film director S. Balachander), 'Sangeetha Ratna' (from Dr. Balamurali Krishna), 'Karnatak Kalashree 98 (Karnataka State Award) and Vocational Excellency Award from the Rotary of Madras.

Gopalnath has participated in the Jazz Festival in Prague, Berlin Jazz Festival, International Cervantino Festival in Mexico, Music Halle Festival in Paris and also played many concerts in Switzerland, United Kingdom, USA, Canada, Bahrain, Malaysia and Singapore. He has brought out many cassettes and CDs.

Following are some interesting excerpts from the conversation the writer had with him when he was in Mumbai for his concerts sometime back.

**How is it that you took the Saxophone-a totally Western instrument-as your instrument for playing Karnatic music?**



Initially I learnt Nagaswaram from my father but I did not feel so attached to it. When I was 15 years old, I happened to hear Shri Laxmi Narasimha Ayya on the Saxophone in the Mysore Palace Band comprising nearly 60 instrumentalists. I was mesmerised by the tonal output of this instrument. I approached him and expressed my desire to play Karnatic music on this instrument. He laughed me away saying it was impossible as that instrument could only play flat notes. Later I came across a police band group and I approached the inspector for guidance regarding the price and other information about this instrument. Then I expressed my desire to my father who flatly refused to buy it for me. But finally my mother convinced him and I bought my first Saxophone for nearly Rs.800/-. Even today I play only on this instrument in all my programmes as it has a sentimental value attached to it.

**How long did it take you to tune this instrument to handle our Karnatic music?**

It took me nearly two years to find out what note sounded on which key as I had nobody to guide me. My father considered me out of my senses to spend my time blowing into an unknown instrument which only produced all sorts of flat sounds instead of proper music.

Karnatic music is Gamaka-oriented. But the Saxophone could not give the continuity from note to note. Hence I started studying it along with another technician. Finally we got the metal strings holding the key pads replaced with cycle bands (as in those days rubber bands were not available). This brought in flexibility and elasticity.

A Nagaswaram is double - reed instrument and the Sivali (reed) helps in producing Gamakas. The Saxophone is a single - reed instrument. Sound control is through the holes only. As the pads around the holes are flat, when we blow and press the key, it lets out the sound which ends abruptly as the pad closes and opens on the hole flatly. So I placed rubber tummies around the holes for slow release of the pads. This helped in giving continuity to the sound. With this modulation I started practising Gamakas. It took me 20 years to train this instrument for Karnatic music.

**Please describe this instrument. How many octaves can be handled?**

Adolf Sax is the founder of this instrument. It has thus been named after him. It is the main instrument in Western jazz music. We have different varieties of Saxophones like the Soprano, St. Clarinet, Tenor, Baritone, to name a few. In fact, the Baritone is 6 feet tall and yet can only produce hoarse low - tone notes.

In my present Saxophone, I can go down upto Suddha Gandhara in the lower octave (Mandhara Sthayi) and reach upto Suddha Dhaivatha in the upper octave (Thara Sthayi).

**Is the Sruti base fixed or you can adjust it to different pitches?**

My base is A-Flat but of course we can adjust to different pitches.

**I have seen that you often remove the blower off your instrument during the course of your programme. What is the reason?**

One would have seen a Nagaswara Vidwan often turning his 'Sivali' or reed whilst playing. This is to bring it back to shape as the walls of the circular opening get stuck together due to constant blowing. Hence it has to be opened up to let the air flow in. This is not possible in a Saxophone as the reed is inside the blower. Thus I have to uncap the blower and clean the reed often.

**Is there any maintenance to be done regularly?**

Only the pads have to be changed once in a while. The reeds are now made up of fibre and are long-standing unlike the wooden reeds of those days.

**Why do you use a Taval as your accompaniment instead of a Mridangam?**

Earlier I used to have a Mridangam as my accompaniment and I used to feel comfortable for I did not have to blow hard. But now I use a Taval as the people also like loud music. I too have to blow loud so that my instrument can be heard.

**Is it easy to handle slow or 'Chauka - Kala' Kritis on the Saxophone?**

Any speed can be handled on this instrument. In fact, I used to hold my breath for almost 2 minutes in those days. So speed is not a problem.

**What about Ragas like 'Anandabhairavi' which require long swaying Gamakas?**

Any note is possible on this instrument. So Ragas like "Anandabhairavi" have also been handled by me. In fact, one of the songs in the film *Duet* has been played in this Raga by me. and it was a great hit.

**How have the Westerners responded to your handling our music on their instrument?**

The Westerners are shocked as to how I could bring in continuity on their instrument. They just cannot imagine that this blow instrument can do justice to our classical style of music. For them it is altogether a new experience as they find the Saxophone sounding different and at the same time, sweeter to the ears.

**Which was your maiden stage performance and what was the response like?**

My maiden performance was presented by T.V. Gopalakrishnan for the Chembai Memorial Trust in 1977. It was a great success.

Of course I had to face a lot of rejections earlier. Sabha people used to term it as a 'Band Vadyam'. Even the All India Radio refused to give it recognition. But with the help of Dr. M. Balamurali Krishna and T. N. Krishnan, I got my audition done successfully.

Hence making the people accept this instrument was itself a great problem. But the Saxophone has earned a revered position as an instrument by itself and is no longer termed a 'Band Vadyam'.

**Do you have students? How do you rate the younger generation in the world of music?**

I have many students in Mangalore and Madras. But sad to say, more than gaining knowledge, performing concerts and making money and name seem to be the main interest of the present generation. They have all the talents and facilities to learn. Still, nowadays a Guru is treated more like a music merchant. Just like we would enter a carpenter's shop, place an order for a furniture piece and enquire as to how soon it will be ready for delivery, similarly, the students of present day want to know from the Guru, from day one itself, how soon they can learn and perform on the stage. They do not understand that music should be soulful and not be commercialised.



### So what would you like to advise them?

Our Indian Music has maintained its magnanimity for so many decades, why, centuries. Musicians have made their listeners happy through their soulful renderings. It is our duty to preserve such music. It is the only means to achieve 'Moksha'.

I would like to sincerely advise the younger generation to learn music for the sake of knowledge and pleasure. They should practise daily for at least 3 hours to improve their talents and not merely for the sake of performing and earning name and fame.

Last but not the least, I would advise the students to seek their Guru's sanction for performing before the public. Till the Guru is confident to let the student on the stage, the latter should be patient and simply practise. Only with the Guru's blessings and full sanction should any student climb the public platform. Then alone will his/her talents shine and shine forever.

- Lalitha A. Bharadwaj

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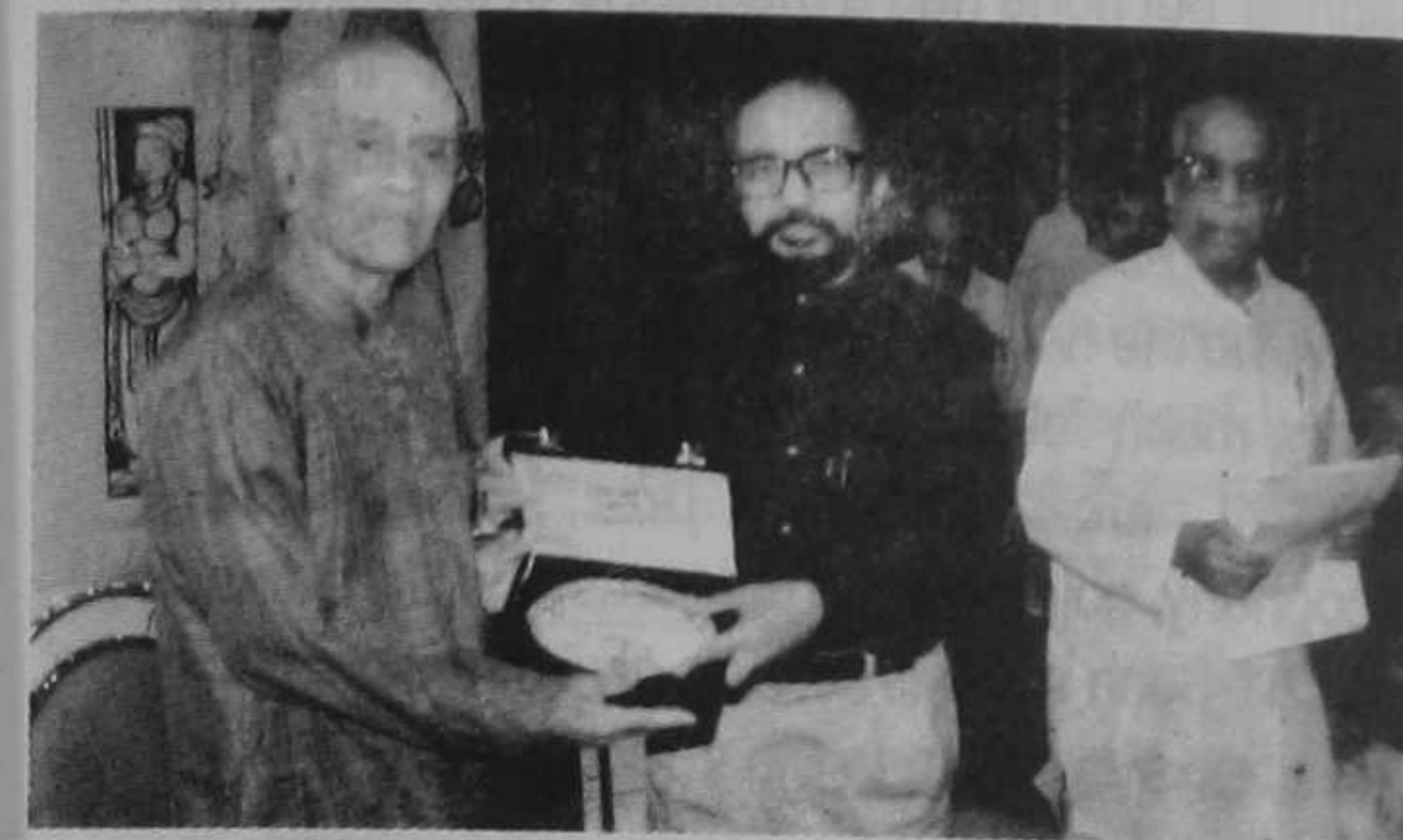
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## SHANMUKHA Turns Twentyfive



Subbudu receiving Silver plaque

It is not enough if you have the potential, intellectual capacity, quality presentation. In this fast changing world with 'infoway', 'dot coms' and what not, what it requires to make a mark is a fine-tuned PR network. Not surprising, therefore, that while the fame and glory of Sri Shanmukhananda Fine Arts & Sangeetha Sabha and the Shanmukhananda Hall are world renowned, the quarterly journal SHANMUKHA, dedicated to Fine Arts, published by the Sabha is not known to many. Reason? Its objective and aim has been to be an instrument of education and promoting excellence in Fine Arts. Naturally, the 'Yagna' of intellectual pursuit and dissemination of knowledge and culture is being performed silently leaving the substance to speak for itself. It has surprised many quarters that the journal has stood the competition and production travails all these years and turned 25 milestones with a track-record of unbroken quality production.

May 14, 2000 was a red-letter day in SHANMUKHA'S life when the bumper Silver Jubilee issue was released in the main Hall at a brief function, honouring two octogenarian stalwarts, Subbudu, the critic and Shri K. S. Mahadevan, the founder-editor plus the current Editor Dr. Sulochana Rajendran "for their

outstanding contribution to the promotion of Culture and Fine Arts". Shri Govind Swaroop (Secretary, Govt. of Maharashtra Cultural Affairs Dept.), the Chief Guest, released the Silver Jubilee issue and the first copy was received by Subbudu.

In his welcome address the President of the Sabha, Dr. V.Subramanian spoke of the appropriateness of Govind Swaroopji being the Chief Guest, for apart from his academic and official achievements, "he is one highly knowledgeable in cultural affairs and has had interaction with artists." About Subbudu the President observed "he is an institution in himself, ...has been for a long time a critic of fine arts....Subbudu is not a person who minces words. His is the last word and is definitely value based. And he is one who is not frightened by oppositions and anti-slogans. He is an exceptional person, and we are happy to have him in our midst and honour him".

Shri K. S. Mahadevan, the founder-Editor of SHANMUKHA, the President said, is part of us. An inveterate critic, he has grown with us. Though he went to Chennai to settle down, he continued with his commitment to SHANMUKHA. He is our Cultural ambassador at Chennai.

Sulochana Rajendran is part of us, quiet and dedicated to her work as the Director of our Sangeetha Vidyalaya and Editor of SHANMUKHA. A well-known musicologist and an artiste in her own right, she has been highly respected in the cultural world and academic stream, said the President.

After the Editor presented a profile of SHANMUKHA, detailing its origin, growth and developments, the three were honoured with a shawl and a silver plaque.





Shri K. S. Mahadevan  
receiving the Silver plaque

The Chief Guest, Govind Swaroop, in his speech, hailed the Shanmukhananda in making its quarterly journal a focal point in the cultural field and keeping standard and quality high for 25 years without any compromises for increasing readership and subscription. The light lit by Shanmukhananda may, he said, spread its glow far and wide, and prayed that the Sabha will be one of the rare institutions, a leading light in the cultural field, with its ever enhancing quality, credibility and solidity.

Subbudu, in his response was his usual humorous self. "I am used to beatings and brickbats. I was, therefore, surprised when I received a letter that Shanmukhananda was honouring me". He praised the Sabha sky high. ....Nowhere have I seen a Sabha like this. No praise because I am honoured...Reason. The Sabha has a Music School, a Medical Centre, and ambulance service - besides its Cultural activities. Like Japan after Hiroshima sprang back to life in a short time, the Hall has come back to life after the fire, with greater amenities, aesthetics and taste... All because of the team spirit and toil of Dr. Subramanian and his colleagues."

Founder -Editor K. S. Mahadevan was nostalgic, reminiscing the inception of the journal and was astonished at its growth and development in quality and substance. "There are umpteen Sabhas but none has a magazine of its own," he said. Speaking about the production travails, the magazine's excellent progress keeping up to its objectives and publishing outstanding articles, KSM said the need for journals like SHANMUKHA is very much felt, especially today, as there is so much of music-light, pop, jazz, website etc., cacophony, going on and judgement is likely to be clouded. Such journals strive to give direction, clear views and evaluation to the youngsters.



Dr. Sulochana Rajendran  
receiving the plaque

In an emotion-choked voice Sulochana said she owed her place among the critics to Subbudu who initiated her into the stream and expressed her profuse gratitude to Shanmukhananda Management for their continued, consistent and positive encouragement and support in bringing out SHANMUKHA.

Shri S. Seshadri, Convenor, SHANMUKHA Sub-committee proposed a vote of thanks.

Following the release of SHANMUKHA Silver Jubilee Number, Nirmala Sunderrajan gave a

Vocal recital. Groomed in the 'Brindamma' School of music Nirmala's recital registered the placidity, the quiet grace, the unhurried grandeur of our classical music. The sweetness of her voice, the sustenance of the substance spoke of the

Sadhaka she had done. Violin was adequate. Manoj Siva's rhythmic accompaniment exuded the quiet grace, while Satish Krishnamurthy, a debutante on Ghatam, followed with certain restraint.

- Kinnari.

We are privileged to have received compliments from **Shri R. Venkatraman** former President and **Shri S. Ramakrishnan**, Director, Bharatiya Vidya Bhavan for **SHANMUKHA** Silver Jubilee issue. The former hails it as "a brilliant production", and the latter "an excellent Magazine".

#### Excerpts from Cultural Reports

#### SUBBUDU HONOURED

THE SILVER JUBILEE celebrations of "Shanmukha", quarterly journal of the prestigious Shanmukhananda Fine Arts and Sangeetha Sabha, felicitated Subbudu, the veteran musicologist and renowned music and dance critic, on 14th May.

Also honoured on the occasion were the founder editor of the journal, Mr. K. S. Mahadevan and the current editor Dr. Smt. Sulochana Rajendran.

Speaking on the occasion, Dr. V. Subramanian, president of the Sabha, eulogised the services of octogenarian Subbudu as music critic of *The Statesman* for a record period of over five decades. His fearless and forthright writings are vastly admired by artistes and also feared to some extent. They even provoked some retribution against him, at times. But undaunted, Subbudu still carried on with his mission in life.

Mr. S. Seshadri, Convenor, hoped that Subbudu's long and invaluable services for the cause of music and dance would find a place in *The Guinness Book of Records*.

Thanking the Sabha for the honour, Subbudu said that he considered it as good as Bharata Ratna.

- K. A. Nageswaran

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மும்பை சண்முகானந்தா ஃபைன் ஆர்ட்ஸ் தெரிந்திருக்கும். இவர்கள் 'சண்முகா' என்றொரு காலாண்டு (கலை கலாசார) இதழ் நடத்திவருவது தெரியுமா?

'சண்முகா' பத்திரிகைக்கு 25 வயது பூர்த்தியானதை ஒரு விழாவாகக் கொண்டாடி சிறப்பு மலர் ஒன்றும் வெளியிடப்பட்டது. சமீபத்தில், விமர்சகர் கப்படு, மகாராஷ்டிர அரசின் கலாசாரத்துறைச் செயலர் கோவிந்த் சொரூப் ஆகியோர் கலந்து கொண்டு பேசிய இவ்விழாவில் தெரிய வந்த ஒரு ஆச்சர்யமான தகவல் -

மற்றெந்த சிறு பத்திரிகைகள், சபா இதழ்களில் இல்லாத ஒரு வழக்கத்தை 'சண்முகா' இத்தனை ஆண்டுகளாகக் கடைபிடித்து வருகிறது. அது-எழுதுபவர்களுக்கு ஒழுங்காக, சன்மானம் தருவது.

- லக்ஷ்மி கண்ணன் Courtesy: "KALKI" - 4-6-2000

இசை விமரிசகர் கப்படுவுக்கு மும்பை சண்முகானந்தா சபாவில் 'கலையின் உழைப்புக்குப் பாடுபட்டவர்' என்று பாராட்டுப் பத்திரம் தந்து கௌரவித்தார்கள்.

"எனக்கு இது 'பாரத ரத்னா' விருது கிடைத்தது போல் இருக்கிறது. என்னைப் பற்றி நல்லவார்த்தை சொன்னது கிடையாது. எங்கேயும் எனக்கு அடிதான் கிடைக்கும். நான் ஒன்றுமட்டும் சொல்லமுடியும். நான் இதுவரை யாரைப் பற்றியும் தப்பாக எழுதியதில்லை. யாரையும் மட்டும் தட்டுவதும் என் நோக்கம் அல்ல..." என்றார் கப்படு.

- கீதா Courtesy: "ANANDA VIKATAN" - 4-6-2000



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## A Report

### "Guru Seva"



*'Versatile Bodhaka' Balamani*

Smt. T. R. Balamani was conferred the title of 'Versatile Bodhaka' by the Music Academy of Chennai during its Annual Festival, 1999/2000. This spurred on her innumerable students to arrange a felicitation ceremony for her in Mumbai. Under the Presidentship of Ganesh Kumar (Chairman, Youth Wing, Fine Arts Society, Chembur), a Felicitation Committee was set up. The 'Guru Seva' ceremony, as it was called, was held at the Sivaswamy Auditorium, Chembur, on 12-5-2000. Dr. Mungekar, who had taken up the post of Vice Chancellor of Mumbai University that very day, was also felicitated. Gana Saraswati Kishori Amonkar, Smt. N. Rajam and Justice Srikrishna were the guests invited to honour the Guru.

The evening's programme began with a 60-minute group singing by Smt. Balamani's senior students comprising Vidya Balasubramanian, Savitha Krishnan, Prasanna Venkataraman, Uma Maheshwaran, Vijay Kumar (Vocal), Satva - flute, V. Anand - Violin, Sridhar Parthasarathi & Vijay Natesan - Mridangam.

They rendered *Begada Varnam*, *Rakta Ganapathim* (Mohanam), *Evarani* (Devamritavarshini), *Nyana Prasunambike* (Kalyani), *Nannu Brovu Lalitha* (Lalitha), *Enati Nomu Phalamo* (Bhairavi) and *Endaro Mahanubhavulu* (Sriragam),

The felicitation ceremony was flagged off by a prayer song by the Guru's daughter, Ranjani Chander.

Following is a gist of the observations made by the various speakers:

Ganesh Kumar gave a profile of Smt. T. R. Balamani, her qualifications and achievements. She is a 'Sangeetha Vidwan' from the Central College of Carnatic Music, Madras, and has learnt under great stalwarts of yesteryears like Musiri Subramania Iyer. Ganesh Kumar then traced the evolution of Karnatic music from the Nama Sankeertana tradition, upto its format today. He quoted from a Tukaram Bhajan, where a guru is described as one who opens up a whole new world to his sishya, fires the sishya's creativity, and helps him to emerge as a guru in his own right, who is metaphorically able to change iron into gold. He commented that in today's world it was common to see people forgetting the ladder which had helped them reach greater heights; but this was not true of Balamani's students, who had come together to profess their guru-bhakti. He observed that ten years hence, the Karnatic arena will be flooded with Balamani's sishyas.

Justice Srikrishna spoke in his inimitable style, comparing Shankar Mahadevan, who was also on the dais, with Arjuna. Arjuna was also known as Savyasachi being ambidextrous (able to use the Gandiva with equal skill with either hand), so was Shankar, who could render "Breathless" music, leaving the listener, too,



breathless! Justice Srikrishna said that Balamani was the ideal guru as espoused by Kalidasa, where the guru's knowledge is matched by his/her ability to transmit it to the sishyas. He also said that Bala was one of the names of Goddess Tripurasundari, representing the Dasa Vidyas; Thus Balamani was aptly named the Gem (Mani) who imparted her knowledge to her students.

N. Rajam spoke of the happiness that a guru feels when his/her students blossom into outstanding performers. Quoting the proverb *Guru gud rahegaya, chela cheeni ban gaya* she said the guru would only be pleased at his sishyas' attaining more fame than himself. She said that it was obvious that Balamani enjoyed Shraddha and Bhakti from her students.

She chose this forum to express her views on another matter - the orchestral background music used for traditional Kritis in prerecorded cassettes. She said that the great Kritis, particularly those of the Trinity, were gems, and complete by themselves, and did not need frills. She opined that such experiments could be conducted in other areas, and that the purity of the original Kritis should not be tampered with. She narrated an anecdote about Bhagwan Ramana Maharishi: Bhagwan had been listening to an instrumental recital and at the end said that it was the Tanpura sound that had touched him most deeply. He did not mean it as an insult to the musician, but the sound of a finely tuned Tanpura was alone enough to touch the heartstrings, and to bring about a stillness of mind. If music is to be touching, she said, it should be interspersed with silence.

Shankar Mahadevan, who at first declined to speak, relented when requested not to break hearts! He dedicated every note he had sung, and would sing, to his guru, who had dedicated her life in bringing up her students, without bothering about promoting her own career as a performer.

Kishori Amonkar, spoke about the happy interaction between the two streams of Indian Classical music - Hindustani and Karnatic. She herself had with Balamuralikrishna, N. Rajam, and felt it was 'Sahagaan'. She stressed that India's music is one, should remain one, that the purpose of this music is the realisation of ultimate peace. She recited the sloka '*Guru: Brahma Guru: Vishnu*'; reasoning that if every disciple remembered this sloka, India's music, which is the greatest, would also show itself to be so.

Balamani was then presented with a sari and a purse. The students also presented her husband, Sri Mani, with a dhoti and angavastram. Representatives from all the Sabhas of Mumbai, students and a horde of well-wishers were present in strength to offer their floral bouquets and pay their respects. Sri Seshadri of Shanmukhananda Fine Arts spoke about Balamani's invaluable service, and prayed that she be able to continue her services towards the preservation, promotion and propagation of Karnatic music.

Balamani, who began her speech by formally addressing the dignitaries on stage, could not proceed as she was overcome with emotion at the love and affection showered on her by everyone. She said that she was indeed lucky that Shankar had made it possible to be present at this function, and also perform.

President of the Fine Arts Society, Chembur, Mr. Ramadurai announced their plans to make their music school into a college, and eventually into a full-fledged academy.

The 66th V. C. of Mumbai University, Dr. Mungekar spoke about the importance of culture, comprising art, music, literature, in today's turbulent and fast eroding lifestyle. Culture is the one thing, he said, that can keep civilization alive - it has no language or other boundaries, and can hence bring about the unification of the human force. As the VC,

he promised to extend his full support towards the promotion of the arts.

Balamani presented a plaque to Shankar Mahadevan.

This was followed by a Karnatic music recital by Shankar Mahadevan, with Anantharaman (Violin), Sridhar Parthasarathi (Mridangam) and Shankaranarayanan (Ghatam), Jeetu Shankar jointed on the Tabla for the last Bhajan pieces. At the outset Shankar confessed his nervousness at having to perform in front of stalwarts like N. Rajam, Kishori Amonkar and his guru, and asked to be forgiven for any mistakes he might commit. All the three performers had a good rapport with each other and presented a very enjoyable concert, while also obviously relishing every moment themselves. The repertoire comprised.

Saveri Varnam, Sri Vatapi Ganapatiye (Sahana), Rama Neepai Tanaku (Kedaram), Parvati Nayakane Saranam (Shanmukhapriya), Pahimam Sri Raja Rajeswari (Janaranjani), Nidhi Chala Sukhama (Kalyani), Janaki Ramana (Kapi), Pandala Rajakumara Sri Sabharisa (Madhukauns-Sumanesa Ranjani tuned by Balamani) and Bhajans.

It is definitely a loss to Karnatic music that a musician of Shankar's caliber has chosen another road to name and fame. Now, having attained it, he is in a position to attract a large crowd, particularly the youth, even when he restricts himself to strictly classical music. There were requests that he sing Ghazals but he politely refused explaining that it would not be appropriate on this occasion.

G. S.

## "Thou Art That"

Salutations to the true Guru who is the embodiment of the Bliss of Brahman and the bestower of supreme happiness, who is detached, knowledge personified and beyond duality, who is like the sky, and is indicated by such Vedic dicta as 'Thou art That', and who is One, eternal, pure, immovable, the witness of all the changes in the Buddhi (intellect) beyond all states and devoid of the three Gunas.

May, He, the One without a second, who, formless, produces, by means of His manifold powers, various form without any purpose of his own; from whom the universe comes into being in the beginning of creation; and to whom it returns in the end - endow us with good thoughts.

- Courtesy : "Kamakoti Vani"



# Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

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Programmes - June - October - 2000

16-7-2000 (Sunday) 6.00 p.m.	Shri Ashok Ramani & Party Shri Mullaivasal G. Chandramouli Shri Neyveli R. Narayanan	- Vocal Recital - Violin - Mridangam
12-8-2000 (Saturday) 6.00 p.m.	Prof. Prapancham Sitaram & Party	- Flute Recital
13-8-2000 Sunday 10.00 a.m.	Lecture Demonstration by Dr. Prapancham Sitaram On "Evolution of Flute & Flute Technique in Karnatic Music" (at Jasubhai Convention Hall (6th Floor))	
9-9-2000 Saturday 6.00 p.m.	Smt. Sankari Krishnan & Party Smt. Padma Shankar Shri Nellai A. Balaji Shri Madipakkam Murali	- Vocal Recital - Violin - Mridangam - Ghatam
10-9-2000 Sunday 6.00p.m.	Smt. R. Vedavali Shri M. A. Krishnaswamy Shri Koviladi R. Madhava Prasad Shri Pudukottai N. Ramachandran (Prize Distribution & Scholarship awards to precede)	- Vocal Recital - Violin - Mridangam - Ghatam
1-10-2000 6.00 p.m. Sunday	Shri V. Rajkumar Bharathi Shri M. A. Sundaresan Shri T. R. Sundaresan Shri B.A. Purushothaman	- Vocal Recital - Violin - Mridangam - Kanjira

Venue : SHANMUKHANANDA HALL

## ACTIVITIES OF WOMEN'S WING

**Talk on Diabetes** : In association with Jasubhai Medical Centre of the Sabha, a Lecture on Diabetes by an eminent Doctor is organised on Sunday, the 4th June 2000 at 10.00 a.m. in the Convention Hall of the Sabha. All are invited.

**Promoting the budding Artists** : An on the spot art competition for School children is to be held on Friday the 21st July 2000 at 10.00 a.m. at the Sabha premises.

The Painting and Drawing competition will be in two groups. 1st Group 6 years to 10 years, 2nd Group 11 years to 15 years. This competition is thrown open to the children of our members too!

**Art Show** : A unique exhibition of Art and Artefacts\* to be held on Saturday the 12th August 2000 at the Sabha premises. Persons with artistic skills may contact for further details: Smt. Lalitha (430 9871), Smt. Sulochana S. (431 6161), Smt. Jamuna (413 2122) and Smt. Viji (554 5356/5546658) on or before 10th June 2000. Open to members, their family and friends. \*Painting Ceramic, Craft, Embroidery etc.

**Help yourself** : The Women's Wing proposes to start a counselling facility for the members and their family shortly.

Mumbai  
15-5-2000

Jayaram Mani - V. S. Amarnath Sury  
Hon. Secretaries

## Cultural Scene in Mumbai

### "Stringed Synchrony"

The May session at Shanmukhananda started with a grand stringed 'Symphony'. After Annamacharya's Sankeertanas cast in classical mould (presented in April), here were Kamatic Kritis cast in ensemble presentation - 'Bharat' a 25-Violin ensemble conceived, directed and presented by A. Kanyakumari, (under the aegis of the Sabha) on May 13. It was a confluence of stringed melody, strains symmetrically flowing smooth and sweet. Considering the fact that the violinists were not all Kanyakumari's disciples but drawn from different schools varying to an extent in Paataanthara, bowing-fingering technique and in texture, the task of synchronising them was tremendous and Kanyakumari accomplished it with éclat. There were disciples of the maestro M. Chandrasekharan, (Kanyakumari herself his being a prime chela,) of Govindaswamy Naicker, Kandadevi Alagiriswamy, T. S. Krishnaswami and his chela Visalam Vageeswari, to name a few.

It was Sangeetha, the song and melody that united them in synchronize.

Kanyakumari had already proved her mettle in ensemble presentation, the Sata Vadya Sammelanam (a 100-instrument extravaganza) at the dawn of the century at Madras. And grooming of one quarter of that in one instrument family should not have been so much strain.

The selection, a majority of them popular numbers, apparently suited for ensemble presentation, such as, *Vande Mataram*, *Vathapi* (Hamsadhwani), the Sri Raga Pancharatnam, *Endaro Mahanubhavulu*, *Ganamurthe* (Ganamurthi), *Vasudevayani* (Kalyani), *Valaji* (Kanyakumari's own melodic creation), *Nagumomu* (Abheri), *Rajaraja Rajite* (Niroshtha), a Ragamalika of Mannargudi Easwaran-Kanyakumari combine, weaving Hamsavinodini, Karnaranjani, Chakravakam and *Madhuvanti*, *Raghuvamsa* (Katanakuthoohalam), *Ramakatha* (Madyamavathi), a Tulsidas Bhajan, *Kuraiyonru millai* (Ragamalika), a Note, *Brahnamokate*, and fast-paced Mohana Kalyani Tillana. With the inspiring, solid percussion

support given by seniors like Mannargudi Easwaran and Ranganathan (Mridangam), Vaikom Gopalakrishnan (Ghatam) and Rajagopal (Tabla) the violinists forged on melody line to strike a synchrony of tone and texture. There was a disciplined delineation, an organised orchestration. No conducting, no directing, in rendition of composition. As for the Manodharma facets crisp half-Avarthana Swaras emanated from different 'quarters' to the glance of the lead artiste. Each was ready to take off with a mere eye-cue of the leader, Kanyakumari. And it was interesting to note the style and talent reflecting through the short strips. *Vathapi* registered a stream of Sarvalaghu Swaras, while *Ganamurthe* stood out for Sangathees dovetailing into one another, *Nagumomu* and *Raghuvamsa* obviously thriving on their gilt-edged Sangathees and contrapuntal flourishes. Alapanas of Kalyani and Madhyamathi were built-up with rounds of Sancharas played by the artistes with tailored precision. Pity that a number of individual mikes failed to pick up the tone properly, resulting in some 'muffled' play, some fortissimic display.

Valaji with rhythmic and sound effects from percussionists had a good get-up with Sawal-Jawab finale. The Chittaswaras, their Viloma plying were impressive in the Ragamalika, another melodic creation. For 25 Violins only one Tambura that too perched at a corner? She could have used four giving fine Sruti backdrop.

Bharat, to sum up, is one more variety of entertainment, a coming together of talents in disciplined presentation. But Kamatak music, with its unique Manodharma segment shines best in a solo or a duet, as displayed by the very lead artiste - Kanyakumari in her duet with her prime Chela Embar Kannan at Bhakta Rasika Ranjani Sabha in June.

The loud-toned foreign fiddle and the soft-toned native violin played by the Guru and Chela spoke volumes of our music's subtle nuances and their excellence in deft, graceful handling. While Kanyakumari's Violin is ideal in bass region, the amplified Mandara grandeur making for an imposing start as in Kambhoji and the tonal Ghatra in Suddha Saveri, the soft aesthetics and subtle nuances so



characteristic of our classical music were elegantly expressed in the violin (without any contacts) Kannan handled. If despite the tonal divergence the cutcheri was delightful and pleasing it was due to their instinctive Manodharma reciprocity and impeccable style of play.

Melody flowed through whether in loud splashes or soft cascades. Raga images emerged in brilliant delineation, Sahitya came through in a profusion of Sangatees and Swara -dialogue reflected an engaging spontaneity. Suddha Saveri and Kambhoji had an impact. *Darini* and *Marakathavallim* projected a balanced fare of Sangati-studded extravaganza and a deeply evocative sthuti. It was long since one heard both the Ragas delineated in their traditional grandeur and lustre. While Suddha Saveri had no semblance of Durga which has become the fashion of the day, Kambhoji glowed in its sustained grandeur and compositions too made their 'concert appearance' after a long gap.

The percussion duo Mannargudi Easwaran (Mridangam) and Vaikom Gopalakrishnan (Ghatam) not only enjoyed their participation but played with imaginative strokes and inspired éclat. Their Thani was an essay on 'Gati-bheda' and it was heartening to see many students of Mridangam keenly observing their 'moves and manoeuvring'.

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Many a programme in the cultural scene had to be deferred or dwarfed to accommodate special features, write-ups in the Silver Jubilee issue. One such was the fabulously got up *Bombay-Times* and *Banyan Tree* - sponsored "Bhakti & Peace", a programme to felicitate the 'Mewati' maestro Pt. Jasraj on his 70th birthday.

Founded by Ustad Ghagge Nazir Khan, the Mewati Gharana was propagated by Pt. Maniram, the elder brother and guru of Pt. Jasraj. History traces the origin of this Gharana to Qawwal Brothers Shakkar Khan and Makkan Khan who gave its Alap a stamp of devotional fervour. Popularised by Pt. Jasraj the Gharana gained in its devotional fervour woven through the evocative Alap phase with leisurely 'Meend', the Bandish reflected the emotion of the Raag and Sahitya and Sargam added spicy pep-up to the whole build-up.

An all-round maestro, Pt. Jasraj has captured the hearts of the listeners with his rich, resonant voice and music soaked in Bhakti. Little surprise that the theme chosen by the organisers to felicitate him on his 70th birthday aptly resounded 'Bhakti & Peace'.

The opening flute duet by Pt. Hariprasad Chaurasia's Chela and son Rupak Kulkarni and Rakesh Chaurasia with Bhavani Shankar (Pakhawaj) and Yogesh Samsi (Tabla) giving Sangat was a bit long-drawn out session, dealing so much in scale - based exercises before getting into sustaining fineries.

The brief function felicitating the maestro had celebrities such as Ustad Alla Rakha, Santoor Samrat Pt. Shivkumar Sharma, Thumri Queen Shobha Gurtu to honour and bless him. It was a coincidence that Panditji received the award of Padma Bhushan when he turned 60 and Padma Vibhushan when he crossed 70. Ustad Alla Rakha hailed him as one among the few missionaries chosen by the Almighty to spread the 'message' and musifcence of music.

He is a 'Rasraj', said Pt. Shiv Kumar. In his music 'Swar, Shabda, Laya Ka Mahatwa' could be instantly perceived and the Rasa oozed out whatever the Sangeet he sang, be it classical, Bhakti or Haveli.

In his emotion-soaked response, true to his musical style, Jasraj eulogised the trail-blazers Ustad Bismillah Khan, Ustad Alla Rakha and Pt. Shiv Kumar Sharma. What a Sadhana they have achieved, he said. From 'where to where' they have brought their chosen instruments!. Amazing it was that Bismillah Khan elevated the Shahnai to concert arena. Fortyfive years ago where was Santoor? Who knew about it? Had it not been for the diligence and dedicated toil of Shivkumar Santoor would not have seen the classical scene. Today, thanks to the maestro's hard work twenty top artistes are playing in the concert circuit, he observed. It was a sweeping melodizing that Alla Rakhaji brought over the rhythmic world and he together with his inimitable son Zakir Hussain has conquered the world with his nimble fingers. (It was an irony of fate that the Ustad passed away suddenly within three days.)

The song-session that followed was exclusively devoted to Bhajans. One could see in its norms, in its rendition and delineation the evolution of classical art. Giving Sangat were Bhavani Shankar (Pakhawaj) and Zakir Hussain (Tabla).

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The Golden Links Festival 2000, organised (in March) by Sarang Academy of Indian Music in association with *Indian Express* featured L. Shankar in a Violin recital with Ustad Zakir Hussain (Tabla) and Vikku Vinayakram (Ghatam) and Ustad Ghulam Mustafa Khan in Vocal with Tabla Sangat of Zakir Hussain. A fabulous festival indeed.

L. Shankar played on his double Violin and it was a virtuosic display of his command over the instrument, over the octaves and his skill in tonal modulations, now making the Violin to sing, now to play as Nagaswaram and at times producing enchanting flute nuances. Interspersed with vocal renditions, he played Nagaswaravali, and the percussionists revelled in their Sangat, in the Swaraprastharas.

The Ragam Tanam Pallavi in Kiravani from announcement promised to be an exercise in rhythmic - the Tala being cast in 3 1/2, 2 1/2, 2, 1, 4 1/2 beats totalling 13 1/2 beats. The Raga was delineated in scale-based Hindustani style and Tanam gyrated through folk idiom, pipe music before getting into its proper stride. But what intrigued one most was the Pallavi. While one was eagerly watching for the Angas with odd beats, or was it a Chanda Tala?, one was treated to combination of One Adi and two Rupaka Talas totalling 14 beats !!! The reckoning by the artistes was very clear!!! Some students' curiosity could not be satisfied as the artiste was too busy to clarify. Could anyone solve the riddle? Ghulam Mustafa started quite late and the writer and many missed the feast.

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Talent Promotion Festival has been a forum which has not only helped young aspiring talents to come on the stage and prove their mettle, but

also given an opportunity to music lovers to observe, study the trend that is being favoured and followed by the youngsters.

There seems to be a marked preference among the youngsters for what is known as GNB Bani - the fast paced, Brikka - oriented style. Yes, the great G. N. Balasubramanian conquered the music scene with his inimitable Brikka brilliance. While the fast-paced swirls and whirls baffled one then, the style had its own reign and following. For the diction, and melody were all clear, no mangling. Maybe perhaps it took a toll of Sruti at a very late stage because of health reasons and of voice debility. M. L. Vasanthakumari who followed the Guru in her own individual style set an inimitable Bani that enhanced the melodic aesthetics emanating from female voice. Yet towards her last years she too found some instability regarding the pitch. They were all stalwarts who had toiled on the slow-paced Vilambam first and shifted to innovative Brikka-base later. They still followed the grand Vilamba pace wherever necessary and whenever a composition required.

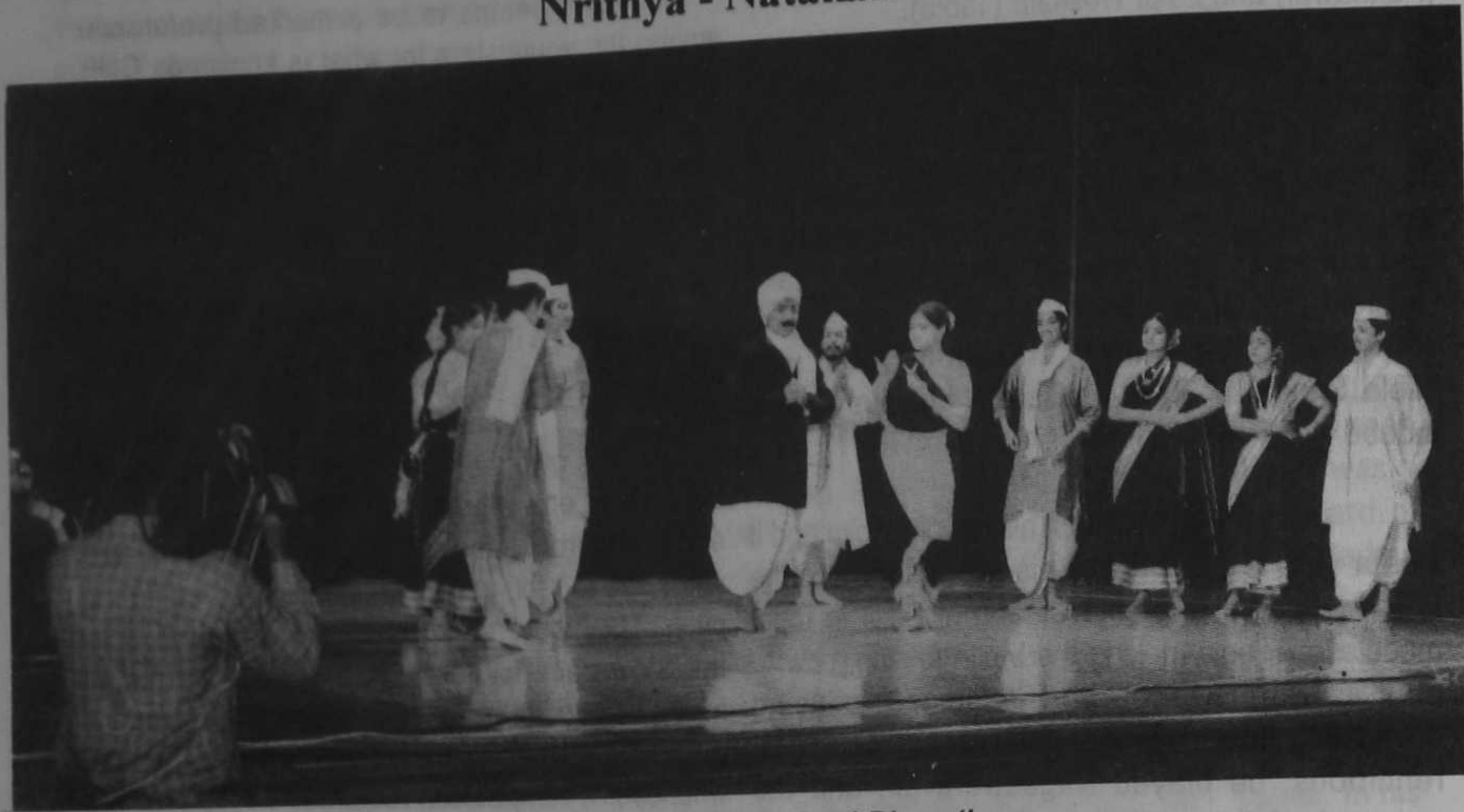
No quick results could be reaped on this Bani. It requires years of practice and control of voice. To straightaway plunge into the Brikka Bani would not only be detrimental to voice development but also for developing musical sensitivity.

One could not help thinking on these lines when listening to Prasanth in T P Programme (June). It was music in whirls. Prashanth has talent, voice potential, imagination. But in the absence of restraint, control over the Vocal power, his music, sorry to say, went haywire. To cite an example, Rishabhapriya. Why was he dashing through the Arohana-Avarohana alleys without proper direction? If there was a streak of hope for this talent to blossom it was in the Koteeswara Iyer's kriti. Similarly Kambhoji and *Evarimata* went through these phases.

He has capacity and competence. He has to hold his reins firm if he wants to reign.

- Kinnari



A Report**Nrithya - Natakams***A scene from Mahakavi Bharati*

**G**uru Smt. Rajee Narayan of Nrithya Geethanjali presented two Nrithya-natakams - *Thiru Murugan & Mahakavi Bharati* at Sri Shanmukhananda Fine Arts & Sangeetha Sabha on 11-06-2000. Different episodes from the Tamil Deity's Purana were presented - the fight between Vinayaka & Muruga over the fruit of knowledge, Muruga's marriage to Deivayanai and Valli, the latter treated in detail, the Lord's meeting with Avvaiyar, the great Tamil poetess.

In the post -intermission session, the versatile Mahakavi Bharati's copious outpourings were presented in a capsule. His view of love, his vision of future India, his Bhakti in his songs on Lord Krishna and Devi, his idea of womanhood, and a piece from *Panchali Sapatham* were all represented with select compositions. Guru Rajee Narayan has also incorporated two incidents from his personal life as told to her by the Kavi's granddaughter that he sang '*Odi vilayadu Paappa*' when he saw his daughter Pappa troubling her mother over doing her braid and that he conducted a procession in Madras to coincide with Gandhiji's salt Satyagraha.

Each scene started with Bharatiyar singing his verse, then a quick change made on the darkened stage, after which the full song came to life, presented by a group of dancers.

- G. S.

A Tribute**"God's Chosen One"**

It came as a thunderbolt. One could not believe it. Only a couple of days earlier was he all smiles and humour at the Shanmukhananda Hall showering encomia/blessings on Pt. Jasraj on his 70th birthday celebrations. Suddenly he was no more! The nimble fingers that played on Tabla infinite intricacies were stilled! The shock of his beloved daughter's death shook Ustad Alla Rakha to his roots and that left the music world in gloom.

You could call him God's chosen one - that is what his name meant. In a family of 'farmers and soldiers' only he rose to be different, to conquer the world with his smile, wit and rhythm. His instinctive flair for rhythm ultimately won although initially he was put under a vocalist to train in vocal music. The Dhrupad-Dhamar he learnt to the accompaniment of Pakhawaj, though somewhat reluctantly, under the pressure of the family, had not only whetted his appetite for Laya but inspired him into experimenting into Pakhawaj - Tabla rhythmic blend.

It was godsend that he found a Guru in Kadir Bux of the Punjab Gharana in Lahore. The Punjab Gharana's distinctive style was the use of the parent Pakhawaj's '*Khule Baaj*'. In fact, Kadir Bux was trained under the Pakhawaj maestro Lal Bhavani Das, the founding father of Punjab Gharana. And Alla Rakha's nimble fingers constantly experimented on the Tabla on Layakari with infinite permutations and combinations. Speed with accuracy and clarity of Bols was another distinctive feature of the Punjab Baaj which suited the bubbling enthusiasm of this chubby-cheeked Alla Rakha. His joining the AIR, Lahore in mid-'thirties as staff artiste gave him ample opportunity for his 'adventure into rhythm'. His vocal training helped him infuse melody into the strokes and the result was Sur-Laya Sangamam; (It is reported while under Kadir Bux, he had further training in Vocal in Patiala Gharana which specialised in speedy Bol Taans, Brikka-like swirls etc., and that further inspired the Tabla to innovate with the fingers and perform with remarkable ease.)

From Lahore to Delhi to Bombay AIR, it was a great progressive stride for the young Alla Rakha and while in Bombay his reputation for accompaniment, solo, and 'music-making' reached its peak. He composed music for a number of films, had opportunities to play solos in AIR and also interacted with masters while accompanying them on Tabla. His meeting with Pt. Ravi Shankar opened a new chapter in Alla Rakha's career.

It was the winter of 1942-43. Pt. Ravi Shankar who was scheduled to broadcast from AIR Bombay had Alla Rakha for Sangat on Tabla. They struck an instant rapport.

"Musically too our chemistry matched and I was sure that we would be playing again at more important concerts", wrote Pt. Ravi Shankar while recalling their 'journey together in music'.



He further observed :

"Alla Rakha was a happy man and his music communicated this inner bliss....With his mercurial imagination and captivating sound he was a great success on stage. What set him apart was his musicality which gave him the capacity to anticipate and complement what the singer or player was attempting to do."

The rapport that was struck at their AIR meet was to keep them together later on in a journey through concerts the world over spreading Hindustani Music, among the world audience. For two decades as Panditji has said, through late 'fifties to 'eighties the two of them gave a new dimension to the concert presentation. The 'percussion solo', an interlude that gave the percussionist absolute independence to give expression to his imagination and skills, in short project his individuality, a facet called 'Tani Avarthanam' in Karnatak music - was introduced by Panditji and naturally Ustad Alla Rakha revelled in it. Their interaction while playing together too gained in excellence as Alla Rakha's fingers just flew over the Tabla reflecting his inner involvement in music now accompanying the musician, now playing at free will his own 'Tani', but within the musical ambience. Alla Rakha's star zoomed, he became a world renowned trail-blazer, a legend in percussion art.

After 1980, he settled down to establishing an institute in Bombay while still performing. His disciples are numerous and as is well known his three sons Zakir Hussain, Fazel Qureshi and Tafi have made name for themselves in the world of music. In fact, Zakir Hussain has risen to be a legend in his own right. He has made the Punjab Gharana more attractive than ever, scintillating whether playing a solo or accompanying a vocalist, instrumentalist or Kathak dancers. Why, he has played with the Western musicians, in Jazz, Fusion encounters and lives in the U. S, yet his roots are very much in India and his music very much Indian. This he maintains in his play too. The balance the sons maintain while playing in different musical systems speaks of the rigorous training their father has given them right from the childhood and the culture that has been inculcated.

Their household reverberates with Laya throughout. Said Zakir in a Doordarshan serial 'Sadhna', that his father would return home from a late night music session, wake him up (the little Zakir), give a Taal of odd-numbered Matras and ask him to work on permutations. This is how their musical Khandaan flourished.

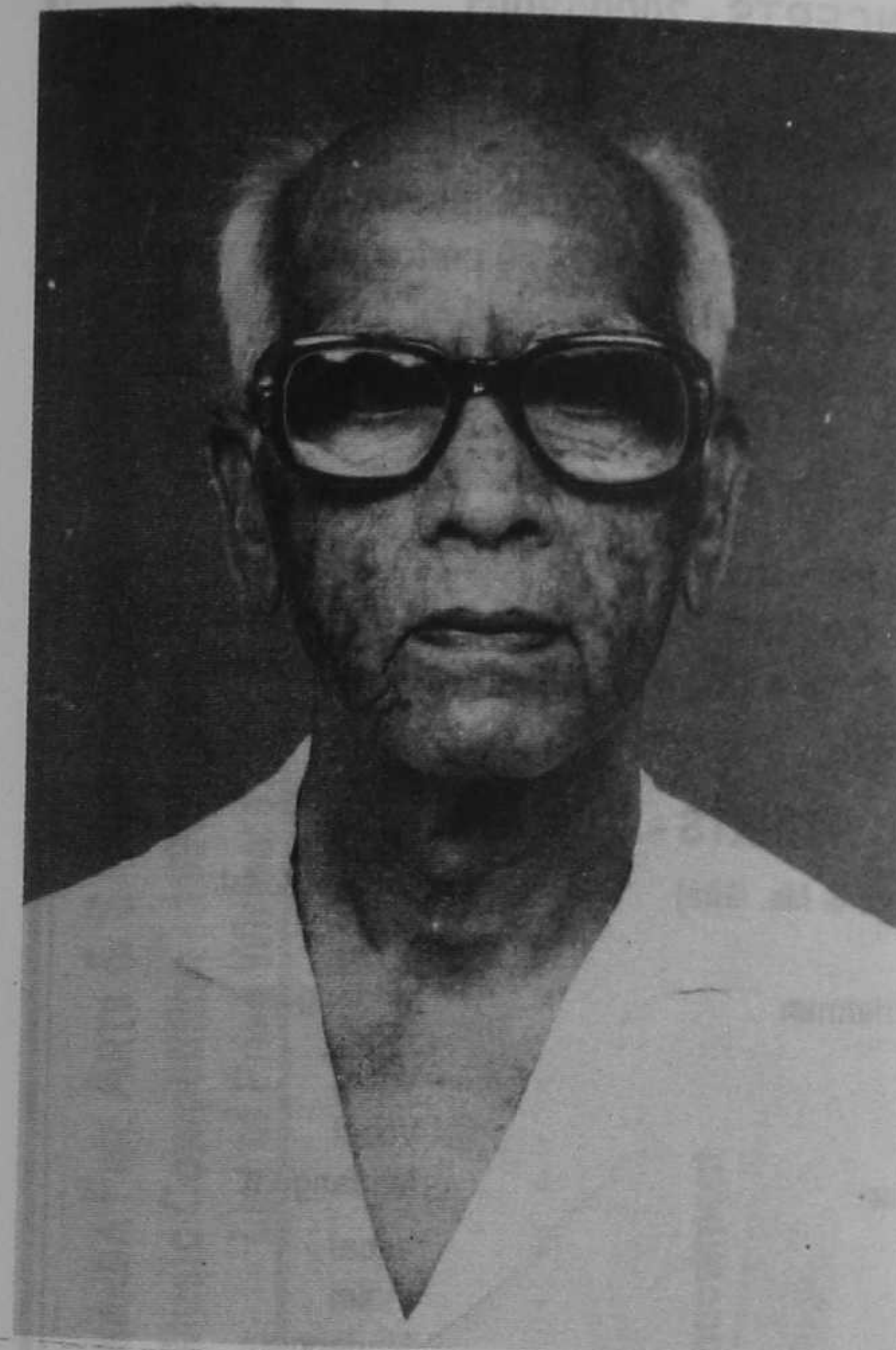
Ustad Alla Rakha believed in catching the students young and giving them a rigorous training. It was this grill that paid rich dividends. The unique Punjab 'Khule Baaj' will never subside, as the Ustad had trained a number of disciples and his own sons have already given it a shape ensuring its perpetuity.

Like many saint-musicians of our country, Alla Rakha lived for music, in music and said while receiving the Mysore Chowdiah Award at Bangalore that he would play his Tabla till his last breath. His soul could rest in peace as the style he gave expression to would live through the years as long as his sons and disciples sustain their imagination with their classical roots.

- KINNARI

## A Tribute

### The "Sevak" Murugiah



"Sevak" Murugiah

The cultural, literary and printing circles of Mumbai have been left poorer by the sad demise of Shri R. Murugiah, who at the age of 84, breathed his last on the morning of 19th July 2000, at his Chembur residence.

A migrant to the city in the mid-'forties Murugiah established himself as a Tamil teacher par excellence. With the zeal of a missionary he spread the awareness and need for learning in the Tamil medium among the Bombay school students. His thirst for spreading Tamil culture and ethos made him take up the then dormant Bombay(now Mumbai) Tamil Sangham and to develop it into a dynamic and lively organisation. A nationalist to the core, a freedom fighter and a habitual wearer of Khadi, he was known for his typical Tamil Nadu brand of oratory skills. He helped build up a number of budding Tamil speakers during his tenure with the Tamil Sangham. The Sangham platform was open to all aspiring amateur and novice speakers who were encouraged by him to address in Tamil.

He was one of the earliest to organise professional Tamil Drama troupes, like NSK, TKS Brothers, Nawab Rajamanickam and SVS to stage plays in the city for raising funds to house the Tamil Sangham.

By one of those quirks of Fate, his association with the Tamil Sangham ceased and he concentrated on the Press (Sevak Press) and its publications. Known to be a stickler for discipline, he was one of those rare printers who kept up their promised delivery deadlines and SHANMUKHA which benefited from this, fondly remembers its long association with him.

- Kinnari



# Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

292, Comrade Harbanslal Marg, Sion (East), Mumbai-400 022.  
Phone : 407 8888, 403 0213 \* Fax 409 2211

E-Mail : shanmugananda@hotmail.com \* Website : www.shanmukhananda.org.in

## TALENT PROMOTION CONCERTS - 2000 -2001

Sponsored by

INDIAN OIL CORPORATION LTD.,

In keeping with the avowed objectives of our Sabha, we have been organising year to year since 1991 Talent Promotion Concerts from June to October with an average of 20 performances which continued to be an important feature of our activities. Such concerts organised for giving fillip and encouragement to young latent talents have resulted in making Shanmukhananda a prestigious (much sought after) platform in the sense that Members and Rasikas have seen the blossoming of these talents into renowned artistes in the performing forum through the country.

In the eternal march towards this perception, the Sabha is organising this year (2000-2001) every month one or two such Talent Promotion Concerts starting from the month of May onwards as per programmes featured below. This exercise will no doubt go a long way to maintain the continuity of such programmes throughout a year.

### TALENT PROMOTION CONCERTS - 2000

21-5-2000 (Sunday) 6.00 p.m.	Mayavaram Sisters (Ms. Uma & Ms. Gita)	-	Vocal Recital
	Shri Vijay Raghavan	-	Violin
	Shri Kumbakonam Ramakrishnan	-	Mridangam
17-6-2000 (Saturday) 6.00 p.m.	Shri V. Prasanth	-	Vocal
	Shri V. Anand	-	Vocal
	Shri Sriram Gopalakrishnan	-	Mridangam
23-7-2000 (Sunday) 6.00 p.m.	Shri Ashwin D. B.	-	Vocal
	Shri Nagai Sriram	-	Violin
	Shri Ashwin Sridhar	-	Mridangam
15-8-2000 (Tuesday) 6.00 p.m.	Ms. Jayanthi Mohan	-	Vocal
	Shri Melakaveri Thyagarajan	-	Violin
	Shri Poongulam Subramaniam	-	Mridangam
19-8-2000 (Saturday) 6.00 p.m.	Ms. Renuka V & Party	-	Vocal
16-9-2000 (Sunday) 6.00 p.m.	Smt. Visalakshi Nityanand	-	Vocal
	Shri R. Madhavan	-	Violin
	Shri Rajesh Srinivasan	-	Mridangam
8-10-2000 (Sunday) 6.00 p.m.	Mrs. Aswathi Chandrasekhar & Party	-	Vocal

### TALENT EXPOSURE CONCERTS

22-7-2000 (Saturday) and 2-9-2000 (Saturday) 6.00 p.m. by students of Sangeetha Vidyalaya

Venue : Jasubhai Convention Hall, Shanmukhananda Tower Block, (6th Floor)

Jayaram Mani - V. S. Amarnath Sury  
Hon. Secretaries

## SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)

### Music Competition - 1999 -2000

#### List of Prize Winners

#### Sr. No. Title of Endowment / Memorial

#### Prize Winners

#### VOCAL

1.	Shri B. V. S. Iyengar Memorial (Instituted by M/s. Iyengar & Co.) (Age 10-15 years)	I	Master Ram Subramanian
		II	Master Yogesh P. & Kum. Gayatri Govindarajan
		III	Master Anujan Krishnamoorthy
2.	(I) Smt. Dharmambal Subramanian Endowment (Instituted by Smt. Pasupathy)	I	Master Vignesh Ishwar
	(II) Shri Gopalachari Endowment (Instituted by Shri S. K. Iyengar)	II	Kum. Suchitra Sundaram & Kum. Priya Rajeev
	(III) Shri Mullaikodi Natarajan Endowment (Instituted by Smt. Lakshmi Natarajan) (Age 10-12 Years VARNAMS ONLY)	III	Kum. Ramya Raman Consolation : Kum. R. Deepta
3.	(I) Smt. Vijayalakshmi Nathan Endowment (Instituted by Shri R. S. Nathan)	I	Kum. Lavanya Mahadevan
	(II) Smt. N. Lakshmi Endowment (Instituted by Smt. N. Lakshmi)	II	Smt. Siddhi Krishnamoorthy
4.	(I) Kalki Memorial (Instituted by Shri T. Sadashivam)	I	Kum. Suchitra Sundaram
	(II) Narayani Haridasan Memorial (Instituted by Shri H. Shankar) (For Bharatiyar Songs)	II	Master Anujan Krishnamoorthy
5.	Shri R. V. Moorthy Endowment (Instituted by R. V. Moorthy) (For Purandaradasa Devamamas)	I	Kum. Ramya Sundaresan
		II	Kum. Sheetal R.
		III	Kum. Rekha Ranganathan



Sr. No.	Title of Endowment / Memorial	Prize Winners
6.	<b>Smt. D. K. Pattammal Endowment</b> (Instituted by Dr. V. V. Srivatsa) (For Pancharatna Kritis)	I Smt. Srividya Ramakrishnan II Kum. Ramya Sundaresan III Shri Amit Venkatesh
7.	<b>(I) Shri S. R. Kasturi Endowment</b> (Instituted by Shri S. R. Kasturi) <b>II) Shri P. R. Krishnaswamy Memorial</b> (Instituted by Shri S. K. Iyengar) <b>(III) Shri Maharajapuram Santhanam Endowment</b> (Instituted by Maharajapuram Viswanathan Iyer Trust) (For Tyagaraja Kritis)	Appreciation Prize : Kum. S. Priya
8.	<b>(I) Shri S. Kandaswamy Memorial</b> (Instituted by Shri S. Raman) (For Koteeswara Iyer Kritis)	I Kum. R. Sheetal II Smt. Srividya Ramakrishnan III Kum. Vaishnavi Rajagopalan
9.	<b>(I) Karuganti Sathyavathi Memorial</b> (Instituted by Shri Hanumantha Rao) <b>(II) Smt. Alamelu Mangal Memorial</b> (Instituted by Shri S. K. Iyengar)	I Kum. Shilpa Krishnaswamy II Kum. Priya S. III Kum. Aparna Kannan
10.	<b>Smt. D. K. Pattammal Endowment</b> (Instituted by Dr. V. V. Srivatsa) (For Muthiah Bhagavathar Compositions)	I Smt. Siddhi Krishnamoorthy II Kum. Aparna Kannan III Kum. Ramya Sundaresan Consolation: Kum. Lavanya Mahadevan
11.	<b>Smt. D. K. Pattammal Endowment</b> (Instituted by Dr. V.V.Srivatsa) (For Muthuswamy Dikshitar Kritis)	Appreciation Prize : Smt. Siddhi Krishnamoorthy

Sr. No.	Title of Endowment / Memorial	Prize Winners
12.	<b>(I) Maharajapuram Viswanatha Iyer Memorial</b> (Instituted by Maharajapuram Viswanatha Iyer Trust) <b>(II) Shri Karachi Rajagopalan Memorial</b> (Instituted by Smt. Lakshmi Rajagopalan) (For Raga Alapana)	I Smt. Srividya Ramakrishnan II Kum. Shilpa Krishnaswamy III Kum. Sheetal R.
13.	<b>VIOLIN - Group I (Age 10-15 years)</b> <b>(I) G. Lakshmi Ammal Memorial</b> (Instituted by Shri G. Sundaresan) <b>(II) Smt. Mangalalm Govindaswamy Endowment</b> (Instituted by Shri T. S. Krishnaswami)	Appreciation I - Master Yogesh P. Appreciation II Master Anujan Krishnamoorthy
14.	<b>VEENA - Group I (Age : 10-15 Years)</b> <b>(I) Kum. Sarada Krishnan Memorial</b> (Instituted by Shri K. S. Krishnan) <b>(II) Smt. Lalitha Bhat Endowment</b> (Instituted by Dr. Bhat)	I Kum. Gayathri Govindarajan Consolation : Kum. Nandini Ramamoorthy Kum. Nisha Swaminathan
15.	<b>MRIDANGAM</b> <b>Group I - (Age 9-13 years)</b>	I Master Narayan Mahadevan II Master Krishnaraj Hariharan III Master V. Srikanth Consolation : Master Sriram G.
16.	<b>Group II (Age 13-18 years)</b> <b>T. S. N. Percussive Art Centre's Endowment</b> (Instituted by Shri T. S. Nandakumar)	I Master Anand R. Consolation : Master Jainarain Radha krishnan
17.	<b>Group III (Age 18-25 years)</b> <b>Vellore Ramabhadran Endowment</b> (Instituted by Vellore Shri Ramabhadran)	I Shri R. Krishna Kumar
18.	<b>TABLA</b> <b>Group I (Age 10-15 years)</b>	I Master Rohan Padmanabhan II Master Abhiram Kannan



**SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)**

**Sangeetha Vidyalaya Scholarship Award - 1999 -2000**

Sr. No.	Title of Endowment / Memorial	Name of Awardee	Name of Teacher
<b>VOCAL</b>			
1.	<b>Surya sekhar Iyer Memorial</b> (Instituted by Shri P. S. Seetharaman)	Shri Sameer Subramaniam	Smt. Kiranavali Vidyasankar
2.	<b>Muthukrishna Yatheendra Memorial</b> (Instituted by Seerkazhi Shri Sundaresan)	Shri Sameer Subramaniam	Smt. Kiranavali Vidyasankar
3.	<b>Indian Bank Endowment</b> (Instituted by Indian Bank)	Shri Sameer Subramaniam	Smt. Kiranavali Vidyasankar
4.	<b>Indian Bank Endowment</b>	Kum. Aparna Sastri	Smt. Prema Krishnan
5.	<b>Shri M. V. Shankar Memorial</b> (Instituted by Shri N. V. Bringi)	Kum. Mahalakshmi	Smt. Prema Krishnan
6.	<b>Shri Jayaram Mani Endowment</b> (Instituted by Shri Jayaram Mani)	Kum. R. S. Smrithi	Smt. Kiranavali Vidyasankar
7.	<b>Indian Bank Endowment</b>	Kum. R. S. Smrithi	Smt. Kiranavali Vidyasankar
8.	<b>Smt. Kalyani Sharma Endowment</b> (Instituted by Smt. Kalyani Sharma)	Kum. Deepta R.	Smt. Prema Krishnan
9.	<b>Indian Bank Endowment</b>	Master R. Vijaynarayan	Smt. Prema Krishnan
10.	<b>Smt. Lakshmi Ishwar Memorial</b> (Instituted by Shri T. N. P. Easwar)	Master R. Vijaynarayan	Smt. Prema Krishnan
11.	<b>Indian Bank Endowment</b>	Master R. Vijaynarayan	Smt. Prema Krishnan
12.	<b>Indian Bank Endowment</b>	Kum. Jayalakshmi	Smt. Kiranavali Vidyasankar
13.	<b>Indian Bank Endowment</b>	Kum. Divya Nandakumar	Smt. Radha Santhanam
14.	<b>Indian Bank Endowment</b>	Kum. Sindhu Nair	Smt. Radha Santhanam

Sr. No.	Title of Endowment / Memorial	Name of Awardee	Name of Teacher
15.	Radika Ganapathy Endowment	Shri Padmanabha Shetty	Smt. Prema Krishnan
16.	Trichy Swaminatha Bhagavathar Endowment (Instituted by Trichy Swaminatha Bhagavathar)		Smt. Prema Krishnan
17.	Kambangudi Kamalambal Venkatarama Iyer Memorial (Instituted by Shri V. Athmanatha Iyer)		Smt. Prema Krishnan
18.	Dena Bank Krishnaswamy Memorial (Instituted by Shri K. Ramaswamy)		Smt. Radha Santhanam
VEENA			
19. & 20	Smt. Hema Malini Endowment (Instituted by Smt. Jaya Chakravathy)	Kum. Preethi C. Kum. Shobha V.	Smt. Mangalam Muthuswamy
21.	Indian Bank Endowment	Kum. Preethi C.	Smt. Mangalam
Muthuswamy			
22.	Indian Bank Endowment	Kum. Shobha V.	Smt. Mangalam Muthuswamy
23.	Veenai Suguna Memorial (Instituted by Smt. Subhashini Giridhar)	Kum. Uma K.	Smt. Mangalam Muthuswamy
24.	Indian Bank Endowment	Kum. Uma K.	Smt. Mangalam Muthuswamy
25.	Smt. Kalyani Sharma Endowment	Kum. Parvathi Ranganathan	Smt. Mangalam Muthuswamy
26.	Indian Bank Endowment	Kum. Parvathi Ranganathan	Smt. Mangalam Muthuswamy
27.	Vaikom Krishna Iyer Memorial (Instituted by Shri K. Sivaramakrishnan)	Smt. Jayalakshmi Arun	Smt. Mangalam Muthuswamy
& 28.	Smt. Lalitha Gurunadhan Memorial (Instituted by Smt. Kamala Vivekanandam)		
VIOLIN			
29.	Shri V. Sridhar Memorial (Instituted by Shri G. R. Rao)	Master L. Ramakrishnan	Smt. Visalam Vageeswar
30.	Indian Bank Endowment	Master L. Ramakrishnan	Smt. Visalam Vageeswar
31.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Master S. Sudarshan	Smt. Visalam Vageeswar



Sr. No.	Title of Endowment / Memorial	Name of Awardee	Name of Teacher
32.	Indian Bank Endowment	Master S. Sudarshan	Smt. Visalam Vageeswar
33.	Lakshmi Easwar Memorial (Instituted by T. N. P. Easwar)	Kum. R. S. Smrithi	Smt. Visalam Vageeswar
34.	Indian Bank Endowment	Kum. R. S. Smrithi	Smt. Visalam Vageeswar
35.	Indian Bank Endowment	Kum. Srividya K. M.	Smt. Visalam Vageeswar
<b>MRIDANGAM</b>			
36.	Shri S. K. Patil Memorial (Instituted by the Sabha)	Shri R. Krishnakumar	Shri T. S. Nandakumar
37.	Indian Bank Endowment	Shri R. Krishnakumar	Shri T. S. Nandakumar
38.	Lakshmi Narasimha Charitable Trust Endowment (Instituted by the Trust)	Shri Satish Krishnamurthy	Shri T. S. Nandakumar
39.	Indian Bank Endowment	Shri Satish Krishnamurthy	Smt. Jayalakshmi G.
40.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Master Siram G.	
<b>SITAR</b>			
41. &	Smt. Vijayalakshmi Kasturi Memorial (Instituted by Shri S. R. Kasturi)	{ Smt. Hansa Dasani Kum. Neena P. Joshi Smt. Hansa Dasani Kum. Neena P. Joshi Smt. Visalakshi Hebbar Smt. Niranjana Rathi	Pt. Kartik Kumar Pt. Kartik Kumar Pt. Kartik Kumar Pt. Kartik Kumar Pt. Kartik Kumar Pt. Kartik Kumar
42.	Indian Bank Endowment		
43.	Indian Bank Endowment		
44.	Indian Bank Endowment		
45.	Indian Bank Endowment		
46.	Indian Bank Endowment		
<b>TABLA</b>			
47.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Master Harpreet Singh	Shri Milind Joshi
48.	Indian Bank Endowment	Master Harpreet Singh	Shri Milind Joshi

## நாதஸ்வரம் - மங்கள வாத்யம்

By மதுரை எம்.பி.என். சேதுராமன்

காப்பு

நாதமாய்ச் சுருதி யாகி நவின்றிடுஞ் சுரங்க ளேழாய்ச்  
கீதமா யிருதி னைக்குங் கிளைக்குமோரின்பந் தந்து  
பேதமாய் விரிந்து வந்து பிறப்பிட்டுச் சேருஞ் சாம  
வேதமாய் வருமி ரத்தன் விநாயகன் மலர்த்ததாள் போற்றி

ஆவியந் தென்றல் வெற்பி னகத்தியன் விரும்புந் தென்பா  
னாவலந் திவம் போற்றி நாவலந் தீவந் தன்னுண்  
மூவர்கட் கரிணா னிற்ப முத்தமிழ்ச் சங்கத் தெய்வப்  
பாவலர் வீற்றிருக்கும் பாண்டி நன்னாடு போற்றி.

பன்னிரண்டேநாதவொலிப் பான்மைபதி னாறென்றால்  
முன்னூற்குச் சால முரணுடைமை - மன்னுயாழ்  
கண்டுமிளங் கோவடிகள் காட்டு நிலக்கயிற்றைக்  
கொண்டுமிந்நூல் கூறுங் குறித்து.

“நிலம் தீ நீர்வழி விசும்போ டைந்தும்  
கலந்த மயக்கம் உலக மாதலின்”  
என்றார் ஆசிரியர் தொல்காப்பியனார்.

அங்ஙனம் கடல்குழந்த உலகத்தின்கண்ணே ஐம்பூதவுடம்பாகிய இம்மானிட யாக்கை எல்லாப் பிறப்புள்ளும்  
பெறுவதற்கு அரியதாகும். அப்பிறப்பும், “மக்கள் தாமே ஆற்றி வுயிரே” என்றபடி மானிடப் பிறப்பினுள்ளும் மாக்கள் என்ற  
ஐயறிவுடைய பிறப்பினின்றும் கடந்த ஆற்றிவுடையவராய்த் தோன்றுவதே இன்னும் சிறந்ததாகும். அத்தகைய ஆற்றிவுடைய  
மக்களே பூர்வகாலந்தொட்டு, இன்று வரை, உலகிற்கு வேண்டிய நலங்கெளல்லாம் தங்களறிவினாற்றலால் அருளோடு  
ஈந்த ஆன்றோரெனப்படுவராவர். அத்தகைய பெரியோர்கள் முற்காலத்தும், இக்காலத்தும், இனிவருங்காலத்தும்  
இவ்வுலகிற்கு இன்றியமையாத உயிர்நாடி போன்றவர்கள்.

அப்பெரியோர்களோ, கடவுளின் மெய்யடியாரென்றும், முனிவரென்றும், அருளுடையாரென்றும், தெய்வத்திற்  
கொப்பானவரென்றும் அளவிலாத பெருமையை மனதிற்கொண்டு இவ்வுலகிலுள்ளார் பாராட்டும் அரும்பெரும் உரிமை  
பெற்றார். அத்தகைய பெரியோர்கள் ஒவ்வொரு மொழியுலகத்தும் ஆங்காங்கு தோன்றி அம்மொழியுலகத்தினர்க்கு  
அவ்வக்காலத்திற்கு வேண்டியனவற்றை நல்லவாகோடு கொடுத்து உதவுவாராவார்; அப்படிக் கொடுத்துதவிய  
அரும்பெரும் பொருள்களென்று சொல்லப்படுவன அறுபத்துநான்கு கலைகளுள் வைத்துள்ளனவும் அதற்கப்பாற்பட்ட  
வழிநிலை மார்க்கத்தினும், அறிவுநெறிமார்க்கத்தினுமாகப் பெறப்படும் பயனுமே நுகருதற்கு வைத்த அகநெறிமார்க்க  
மென்பதாகும். புறத்திலுள்ள பொருள்களின் உண்மையை ஐயமறக்கண்டு தெளிந்து அனுபவத்தால் இவை நலந்தருவன  
என்று பயன்பெறக் கொண்டவர்களே, அகநெறிக்கண்ணுஞ் சென்று, ஆங்குள்ள அருள்நெறி மார்க்கத்தில் புழுந்து  
ஆங்காங்கு செல்லும் வழியில் அனுபவம் கண்ட ஒவ்வொரு நிலையிலும் உள்ள உண்மையைத் தெளிந்து அவ்வாறே  
உள்நெறித்துறையனைத்தினும் போய் முடிவெல்லைக்கண்டு எல்லை கடந்த தனிநிலையில் இரண்டறக்கலந்துநின்றவரே  
மெய்யப்பன் துயத்தவராவர்.

இதனாலே, அகப்பொருள், புறப்பொருள் என்ற இரண்டு பொருள் நெறிமார்க்க முண்டென்பதும் புறப்பொருள் உண்மை  
நெறியறிந்தார் அறியுமறிவின் நிலை, அகப்பொருள் நெறி மார்க்கத்தினின்றே பெறக்கூடுமென்பதும், அதனாலே அகமும்  
புறமும் ஒன்றிற்கொன்று சம்பந்தமுடையன வென்பதும் நாமறியும் தகுதியமைந்து என்னுமே இயற்கையாய்  
நின்றிலங்குகின்றன.

அங்ஙனம் அகநெறியும், புறநெறியும் தொடர்ந்து வழியாய்ச் செல்கின்ற பலகலைகளும் கற்று, உலகத்தார்க்குச்  
சிறந்தவராக உண்மையில் விளங்குபவர்களில், சங்கீத கலை அனுபவமறிந்த சங்கீத ஞானிகளும் உளர்.

இவ்வுலகத்தினர்க்கு உரிய பயன், அறம், பொருள், இன்பம், வீடு என நான்காகும். இன்பமென்பது, புறத்தின்வழி பிறந்த  
இன்பமும் அகத்தின் வழி பிறந்த இன்பமும் என இருவகையாம். புறத்தின் வழி பிறந்த இன்பம் அப்பொழுது மிகுந்து  
அதன்பின் சிறிது சிறிதாகத் தேய்ந்து பின்பு இல்லாததாகக் காணப்படும். ஆனால் அகத்தின்வழியே தோன்றிய இன்பமோ  
அங்ஙனமன்று அகத்தின் வழியே தோன்றி, அகத்தின் முயற்சியில் உள்ள நெறியில் கொள்ளப்படும் பயன் அகத்தின்  
புறத்திலுள்ள மெய்ப்பனுக்குத் தொடர்புள்ளதாகி, மெய்ப்பயன் நிலையையே தனதுள்வைத்து, இன்பப்பயன் தந்து, மேற்சென்று



கெடாது ஒளிர்வதாகும். அத்தகைய ஒப்பற்ற இன்பத்திற்கும் பயனுக்கும் அடிப்படையாக, உலகத்தின்கண் அறிவுடையோரால் அழியாது வரம்பின்வழி நிறுத்தியதே சங்கீதமென்றும், அருங்கலை என்றும் யாவரும் கொள்ளப்படுவதாம். அதனை இசைநுணுக்கமுடைய சிகண்டியாரும்,

“பூதமுதற் சாதனத்தாம் புற்கலத்தின் மத்திமத்து  
நாமமுத லாமெழுத்து நாலாகி - வீதி  
வருவரத்தாற் றானத்தால் வந்து வெளிப்பட்  
டிருவரத்தாற் றோற்ற மிசைக்கு” என்றாராகலின்

புற்கலமென்பது உடம்பு (அப்புற்கலத்திற்கு முதலாயுள்ள மண், நீர், தீ, காற்று, ஆகாயம் என பூதங்கள் ஐவகையாம். அவ்வைம் பெரும் பூதங்களுள்) செறிதலைக்குணமாகவுடைய மண்ணும், நிகழ் தலைக்குணமாகவுடைய நீரும், தெரிதலை குணமாகவுடைய தீயும், அசை தலைக்குணமாகவுடைய காற்றும், உண்டு இல்லை என்பதைக் குணமாகவுடைய விசும்பும் ஒன்றாகக் கலந்ததே உடம்பாம்.

“மெய்வாய் கண் மூக்கு செவியெனப் பேற்பெற்ற  
வைவாயு மாயவற்றின் மீதடுத்துத் - துய்ய  
கவையொளி யூரோசை நாற்றமென் றைந்தா  
லவைமுதற் புற்கலமாம்” என்றபடி

பூதங்களைந்தும் தத்தம் தன்மை நீங்கி, மண் உடம்பாயும், நீர் வாயாயும், தீ கண்ணாயும், காற்று மூக்காயும், ஆகாயம் செவியாயும் நின்று உடம்பாம் மேற்சொன்ன ஐம்பொறிகளோடும் வினியோகப்பட்ட புலன் சுவை முதல் ஐந்து வகைப்படும். இவ்வைந்தும், பொறி ஐந்தினுமேறி மண்ணிலுடம்பு ஊறாயும் நீராய்வாய் சுவையாயும், தீயாற்கண் ஒளியாயும், காற்றால் மூக்கு நாற்றமாயும், வானாற் செவி ஓசையாயும் வந்து உடம்பாம் அன்றியும்

“மண்ணின்பகுதி - நரம்பு, இறைச்சி, என்பு, மயிர், தோலென ஐந்தும்,  
நீரின் பகுதி - நீர், மூளை, சுக்கிலம், நிணம், உதிரமென ஐந்தும்,  
தீயின் பகுதி - பசி, சோம்பு, புணர்ச்சி, காட்சி, நீர்வேட்கை என ஐந்தும்,  
காற்றின் பகுதி - போக்கு, வரவு, நோய், கும்பித்தல், பரிசமென ஐந்தும்,  
ஆகாயத்தின் பகுதி - வெகுளி; மதம், மானம், ஆங்காரம், உலோபமென  
ஐந்துமாகப் பூதகுணம் 25-ம் கொண்டும் உடம்பாம்.

இன்னும் பிராணன், அபானன், உதானன், வியானன், சமானன், நாகன், கூடமன், சிருகரன், தேவதத்தன், தனஞ்செயன் எனப்பத்து வாயுக்களும், இடை, பிங்கலை, சுழிமுனை, காந்தாரி, அத்தி, சிங்குவை, சிங்கினி, புருடன், குகு, அலம்புடை என தசநாடிகளும் சேர்ந்து உடம்பாம்.

“பூத வகைக ளோரைந்தாய் பொறியைந்தாய்  
வாதனை யோரைந்தாய் மாருதமும் - மேதகுசீர்ப்  
பத்தாகு நாடிகளும் பத்தாகும் பாரிடத்தே  
முத்திக்கு வித்தா முடம்பு” என

பூதபரிணாம முணர்ந்துகின்றபடி, மண் முதலிய பூதங்களைந்தும், செவி முதலிய பொறிகளைந்தும், சப்த முதலாகிய புலனைந்தும், நரம்பு முதலிய வாதனை ஐந்தும், நீர் முதலிய ஐந்தும், பசி முதலிய ஐந்தும், போக்கு முதலிய ஐந்தும், வெகுளி முதலிய ஐந்தும், தச நாடிகளான இடபிங்கலை முதலிய பத்தும், மூலாதாரத்தின் எழுபத்திராயிரம் நாடிகளும், பீர்க்கங்கூட்டின் மூன்று கண்ணும்போல், இடை பிங்கலை சுழிமுனை என்னும் மூன்று நாடிகளுமாய் நடுநின்ற சுழி முனையொழிய இரண்டானும் மேனோக்கி ஏறி இரண்டு மூக்கானும் ஒரு சுவாசத்திலே 12 அங்குலியளவு புறப்பட்டு 4 அங்குலியளவு தேய்ந்து, எண் விரல் அடங்குகின்ற பிராண வாயு, அஃது உதானனென்னும் காற்றாய்

துய்ய உடம்பளவு தொண்ணூற்றா றங்குலியா  
மெய்யெழுத்து நின்றியங்கு மெல்லத்தான் - வையத்  
திருபாலு நாற்பதோ டேழ்பாதி நீக்கிக்  
கருவாகு மாதாரங் காண் - என்ப.

சரீரத்தின் தொண்ணூற்றாறு அங்குலியுள் மேலே நாற்பத்தேழரையும் கீழே நாற்பத்தேழரையும் நீக்கி, ஆதார சுருதியாகிய ஓசை தெறிந்து கொள்ளுமென தமிழிசை நூலாசிரியர் சிகண்டியாரும் கூறியுள்ளாராதலால் ஐடம் பெரும்பூதத்தாலாய உடம்பே ஓசையையும் ஒலியையும் செவிகேட்ப எழுப்புதற்கு அறிவும் கரணமும் கலந்து நின்ற மிடற்றுக் கருவியின் வெளித்தோற்றுவாய் செய்யுமியல் பினையுடையது. இவ்வுடம்பு பூதங்களைந்தும், பொறி ஐந்தும், புலன் ஐந்தும், வாயு பத்தும், நாடி பத்தும், வாதனை இருபத்தைந்தும், அவற்றிற்குப் பொருந்திய தத்துவங்களோடு கூடி, தொண்ணூற்றாறு அங்குலியுடையதாம் : மேல் 47 1/2 அங்குலமும், கீழ் 47 1/2 அங்குலமும் வேறுபட்ட பிரித்து இடை நின்றதின் ஓர் அங்குல

அளவின் கண்ணுள்ளதே உடம்பிற்கு நடுநின்ற அளவிற்கண்ட மூலாதார மென்னும் நிலைக்களத்தினையுடையது. அதற்குமேல் 4 அங்குலம் கடந்ததின் வரம்பின் கண்ணுள்ளதே உந்தியென்று கூறப்படுவதாகும். அந்த உந்திக்கண்ணே, உண்மணி தத்துவத்தில் இலங்குகின்ற நாதமானது, கரணத்தின் உள்ளக எழுச்சி, ஒலிச்செய்தியால் ஒலித்தலாகிய பிறப்பிற்றிகழ்ந்து, அங்கு நின்று, ஒழுங்கான மேல் நெறிக்கண்ணே புறப்பாடுற்று. நெஞ்சு, கழுத்து, உச்சியென்னுமிடங்களில் முறையே நின்று, மடற்று நெறியாலே வாய்வழி இன்மை பெற வெளிப்புறப்படுவதே ஒலியின் விளக்கமாம். அவ்வொலி இருவகைப்படும். அஃதாவன் ஓசையென்பதும், ஒலியென்பதுவதும். ஓசையென்பதற்கும், ஒலியென்பதற்கும் தொற்காப்பிய உரையாசிரியர் வேறுபாடுகாட்டி, இயற்றமிழுக்கு இன்றியமையாத ஒலியை மட்டும் கைக்கொண்டவர். அஃதவர் கொண்ட இயற்றமிழுக்கு ஒப்பமுடிந்த கொள்கையென்க. அதேபோல் இவ்விசைநூலுக்கு இன்றியமையாது முன்னின்றுணர்த்துவது ஒலியென்பதும், அறியும் தகுதியான இயல்பினையுடையதாம். அதனை அறிவுடைய இசைமாண்பு அறிந்து, செய்தியில் வெளிப்படுத்துவார். உந்தி முதல் உச்சிகாறுமிசை எல்லை கடவாது. (அதாவது சுரஸ்தானம் புரளாது) மாத்திரையளவில் குறையாதும், மிகாதுமாக உள்நெறிக்கண்ணே ஒலிபெறப் பிடித்தவண்ணமாய் நடத்தி வெளிப்படையாய், நன்கறியும் தகுதியுடையதாம். நிற்க, மேற்சொன்னபடி பிறந்த ஆதார சுருதியாகிய ஓசை.

“ஆதாரம் பற்றி யசைவ முதலெழுத்து  
மூதார்ந்த மெய்யெழுத்து முன்கொண்டு - போதாரு  
முந்தி யிடைவழியா யோங்குமிடை பின்கலையால்  
வந்துமே லோசையாம் வைப்பு

ஐவகைப் பூதமு மாய சரீரத்து  
மெய்பெற நின்றியங்கு மெய்யெழுத்தாற் - நுய்ய  
பொருநாடி நின்றியங்கி யுந்திமே லோங்கி  
வருமா லெழுத்துடம் பின் வந்து” என்ப.

பூதங்களாலும் பொறி முதலியவற்றாலும் வாயுக்களாலும் பரிணமித்து, சுக்கில சுரோணிதங்களாலே உடம்பு கொண்டு, இரு வினையும் தன்னகத்தடக்கி, உயிர் நிகழும் மெய்யாகிய மனிதசரீர வீணையில் ஆறாதார ஸ்தானங்களில் ஜீவன் நிற்பதுபோல, சூஷும சரீரத்தின் ஆறாதார ஸ்தானங்களில் காரண சரீரமிருக்கிறதெனக் குறிப்பிடும் ஓம் என்ற ஆதிநாதமாய் ஆறு ஸ்தானங்களில் படிப்படியாயுயர்ந்து ஏழு சுரங்களாயானது போல, ஆதி மூலமாய் நின்ற பிரம்மமும் படிப்படியாய் ஏழு அறிவுடன் கூடி ஏழுதாதுக்களாய் ஏழுவகைத் தோற்றங்களையுடைந்து அந்தரியாமியமாய் மூலாதாரம், ஸ்வாதிஷ்டானம், மணிபூகம், அநாகதம், விசுத்தி, ஆக்கினை பென்ற ஸ்தூல சரீரத்தின் ஆறு ஸ்தானங்களிலும் சாக்கிரம், சொப்பனம், சுழுத்தி, தூரியம், தூரியாகீதம், ஆதிதம் என்ற சூஷுமசரீரத்தின் ஆறு ஸ்தானங்களிலும் படிப்படியாயுயர்ந்து பன்னிரு ஸ்தானங்களை யடைந்து காரணத்தில் லயமாகிக்காணும். இப்படியே ஓம் என்ற முதல் அகரமாகிய ஷட்ஜமானது சுத்த மத்திமவரையில் 6ஸ்வரங்களில் 6ஸ்வரங்களாகி அதன் மேல் பிரதிமத்திம முதல் ஆறு ஸ்தானங்களில் ஆறு ஸ்வரங்களாகி மொத்தத்தில் பன்னிரு ஸ்வரங்களாய் 12 ஸ்தானங்களையுடையதாய் முதற்காரணமான ஆதார ஷட்ஜமத்திலேயே லயமடைகிறது. அவ்விதம் ஆதாரத்தில் லயமாகும் ஆதார சுருதியானது ஹிருதயத்தில் நிற்கும் பொழுது மந்தரமென்றும், கண்டத்தில் நிற்கும்பொழுது மத்தியமென்றும், சிரசில் நிற்கும்பொழுது தாரமென்றும் சொல்லப்படும். பிரஸ்தாப மூன்று ஸ்தானங்களிலும் ஓசையின் பிரமாணம் ஒன்றுக்குமேலொன்று அதிகரித்தே ஒலிப்பதாகும். அதுவே மந்தர மத்திம தாரமென்று பெயராகும்.

இவ்விதம் நாதத்தினால் சுருதியும், சுருதியினால் ஷட்ஜம் முதலான சுரங்களும், சுரங்களால் ராகங்களும், ராகத்தால் கீதமும், ராக கீதத்தால் வாத்தியங்களுமாவதால் கீதவாத்தியங்களும் நாதஸ்வரரூபமே யாகும். அந்த நாதமானது ஒரே விதமாயில்லாமல், மந்தமானது முதல் எச்சுவரை (அதாவது கீழ் ஸ்தாயி முதல் மேல் ஸ்தாயி வரை) தனித்தனியாய் கிரியையில் செய்யத்தகுந்தது. அவ்விதம் செய்ய நிச்சயிப்பதற்கு, ஆதார ஓசையாகிய சுருதியேயாகும். சுருதியென்றாலோ செவிப்புலன் உணரக்கூடியதேயாகுமாகலின், அப்படி உணரக்கூடிய ஸ்வராவய லஷணமுடைய சப்த விசேஷத்தாலுண்டாகிற சுருதி, கிரியாரம்பத்திற்கு ஆதாரமான நாதசுருதியேயாகும். அப்படி உண்டாகும் சுருதியானது, தனித்தனியாய் விவரமாய் சப்திக்காததினாலே வியக்தமாயும், கேட்க இனிக்கும்படியாயும், அதனின்றி சங்கேதாக்கூரங்களாய் பலக்கும் படியாயும் சொல்லப்பட்டிருக்கிறது சுரம். தமிழிசை நூலார்களும்,

“சரிகம பதநியென் றேழுமுத்தாற் றானம்  
வரிபரந்த கண்ணினாய் வைத்துத் - தெரிவரிய  
வேழிசையுந் தோன்று மிவற்றுள்ளே பண்பிறக்குஞ்  
சூழ்முதலாஞ் சுத்தத் துணை”

என்ற ராகலின், சுரத்தின் பெயர் ஏழு என்பதும், அது, “சரிகமபதநி” என்ற சுரநாமதேயங்களாய்த் தொன்றுதொட்டே பழக்கத்தில் வந்திருக்கிறதென்பதும் தெளிவாகிறதன்றோ?



## நாதஸ்வரம் :

தமிழ்நாட்டின் தனிப்பெருஞ் சிறப்புடைய புராண இசைக்கருவி நாதஸ்வரம். இது மிகத்தொன்மை வாய்ந்தது. 'இசையையும், தெய்வீகத் தன்மையையும் ஒருங்கிணைப்பது' நாதஸ்வரம் என்றால் அது மிகையாகாது. அவ்வித நாதஸ்வரத்தின் வரலாறு, மாண்பு, இன்றைய நிலை பற்றிய என்னு ஒரு சிறிய கண்ணோட்டத்தையே இக்கட்டுரைக்கு அடிப்படையாக அமைத்துக் கொள்கிறேன்.

பொதுவாக நம்முன்னோர்கள் ஆன்மாக்களை லயிக்கும் இடமாக ஆலயங்களை அமைத்தனர். நம்முடைய சமுதாயத்தில் திருக்கோயிலை அடிப்படையாகக் கொண்ட சமுதாய அமைப்பே இன்றுவரை வழங்கி வருகிறது. கோவில்களால் வளர்க்கப்பட்ட கலைகள் பலப்பல. அக்கலைகளில் சிறந்தவை ஆடலும், பாடலும். ஆடல் நெறியும், பாடல் நெறியும், பக்திக்கு அடிப்படையாக அமைந்தன. இவற்றைக் கோயில்கள் மூலம் வளர்த்த பெருமை ஆழ்வார்களையும், நாயன்மார்களையும் சாரும்.

'ஏழிசையாய், இசைப்பயனாய்' இறைவனைக் கண்டவர்கள் தமிழக சமயச்சான்றோர். இவர்கள் காலத்தில் இசைத் தமிழால் ஏற்றம் பெற்றது பக்தி நெறி. இந்நெறி வளர்வதற்கு தமிழகமெங்கும் அமைந்துள்ள திருக்கோயில்களே ஊற்றுக் கண்களாகும். இசை வழிபாடு எங்கும் ஏற்றம் பெற்றது. குழலொலி, யாழ் ஒலி, கூத்தொலி எங்கும் பெருகின. இவ்வகை இசை வழிபாட்டில் 'நாதஸ்வரம்', தலை சிறந்த இடத்தைத் தொடர்ந்து பெற்று வருகிறது. கோயிலுள்ள ஊரில் குடியிருக்கும் எவரும் நாதஸ்வர இசையை, அனுபவித்திருப்பார். அருமையான இவ்வாத்யம் தென்னாட்டுக் கோயில் உற்சவங்களில் ஏற்று பரிமளிப்பதைப்போல வேறு எந்த வாத்யங்களும் சிறப்பிடம் பெறுவதில்லை. நாதஸ்வரத்தின் வரலாறு :

ஆதிதகாலத்தில் இயற்கையாகக் கிடைத்த சங்கில் இசை ஒலியை எழுப்ப மனிதன் கற்றுக் கொண்டான். பின்னர் எருமை, காளை மாடுகளின் நீண்டு வளைந்த கொம்புகளில் துளையிட்டு இசைக்கருவியாகப் பயன்படுத்தினான். பின்னர் மரங்களிலும் உலோகங்களிலும் இத்தகைய கருவிகளைச் செய்து பயன்படுத்தப்பட்டது. இவ்வித பரிணாம வளர்ச்சியில் தோன்றியவையே நாதஸ்வரம், ஒத்து, முகவீணை, ஷெனாய், எக்காளம், மகுடி போன்ற கருவிகளாகும்.

"சிலப்பதிகாரத்தின்" அரங்கேற்றக் காதையின் உரைப்பகுதியில் 'வங்கியம்' என்னும் கருவி பேசப்படுகிறது. அதன் அமைப்புகள் அனைத்தும் நாதஸ்வரத்திற்குப் பொருந்துவனவாக உள்ளது. ஏழு விரல்களால் ஏழு துளைகளைக் கொண்டு வாசிக்கப்படுவதால், 'ஏழில்' என்று பேசப்பட்டது. 'திருவாசகம்' அருளிய மாணிக்கவாசகர் ஏழில் என்றே இதனைக் குறிப்பிடுகிறார்.

## தயாரிக்கும் முறை :

"ஒங்கிய மூங்கிலுயர் சந்து வெண்கலமே  
பாங்குடை செங்காலி, கருங்கால பூங்குழலாய்  
கண்ணனு வந்த கழச்சிவையாமென்றார்  
மண் முழுது நூலுணர்தோர் வைப்பு"

"- பஞ்சபுராணம்"

இப்பாடலின் மூலம் மூங்கில், சந்தன மரம், வெண்கலம், செங்காலி, கருங்காலி மரங்கள், தந்தம் என்னும் இவற்றால் நாதஸ்வரம் செய்ய வேண்டும் என்கிறார் இதன் ஆசிரியர்.

42 ஆண்டு நிறைந்த ஆச்சா (செங்கருங்காலி) மரத்தில் மட்டுமே நாதஸ்வரம் செய்ய வேண்டும் என்பது மரபு. அவ்வாறு 42 ஆண்டு நிறைந்த மரம்தானா என்பதை அறிய அம்மரத்தை சிறிது சீவி விளக்கில் பிடித்தால் தீபம் போல் எரியும் என்றும் கூடுதல், குறைச்சல், வயதுள்ள மரமாயின் கருகிவிடும் என்றும் சொல்லப்படுகிறது.

நாதஸ்வரத்தின் ஒவ்வோர் அங்கங்களும் அதிதேவதைகள் கூறப்பட்டுள்ளன. அடிவட்டம் - சூரியன் : மேலே உள்ள சிறியதுளை - சக்தி : உட்பெரும்துவாரம் - விஷ்ணு : தண்டை - ப்ரம்மன் : சப்ததுளைகளும் சப்தமாதர்கள் ; எழுகின்ற நாதம் சிவபெருமான் எனப்படுகிறது. இத்தகைய நாதஸ்வரம் "பெரியமேளம்" என்றும் "ராஜவாத்யம்" என்றும் அழைக்கப்படும் சிறப்பினைப் பெற்றுள்ளது.

முற்காலத்தில் வாசிக்கப்பட்டு வந்த நாதஸ்வரக் கருவிகள் தற்போதுள்ளவைப் போல இவ்வளவு நீளம் உள்ளவையல்ல. 'திமிரி' என்று நம்மால் அழைக்கப்படும் அந்த நாதஸ்வரங்கள் அளவில் சிறியதாகவும், உயர்ந்த ஆதார ஸ்ருதியைக் கொண்டதாகவும் விளங்கி வந்தது. எனது தாத்தா 'ஸ்ரீ பொன்னுசாமி பிள்ளை' அவர்களால் தான் ஓரளவு ஸ்ருதி ஆதாரம் குறைவாகவும், சற்று நீண்ட குழாயாகவும் செய்யப்பட்டு பரிசீலனை செய்யப்பட்டு, அதன் இனிமை மக்களைக் கவர்ந்ததனால் பிற வித்வான்களாலும் கையாளப்படுவதற்கு முயற்சிசெய்யப்பட்டது என்பதை வரலாறு மூலம்

அறியலாம். வெள்ளியாலும், தங்கத்தினாலும், பிற உலோகங்களினாலும் செய்யப்பட்டு வந்த வாத்யங்களை நல்ல மரத்தினால் தயாரிக்கலாம் என்று நிலை நாட்டியவரும் ஸ்ரீ மதுரையாரே. தற்பொழுது பழக்கத்திலுள்ள நாதஸ்வரம் 'பாரி நாயனம்' என அழைக்கப்படுகிறது. இது 34 1/2 அங்குலம் உடையது. 2 கட்டை ஸ்ருதி உடையது. இதனுடைய நாதம் மிகவும் கம்பீரமாகவும், வசீகரமாகவும் உள்ளபடியால் அனைவராலும் ஏற்றுக்கொள்ளப்பட்டது. அதற்கு முன் 'இடைபாரி' நாதஸ்வரம் 31 1/4 அங்குலமும் 2 1/2 கட்டை ஸ்ருதியும் உடையதாக இருந்தது. பின்னர் தோன்றிய

## "நாதஸ்வரமா", "நாகஸ்வரமா" ?

ராஜவாத்யம், மங்களவாத்யம் எனப்படும் நாதஸ்வரத்திற்கு - நாதஸ்வரமா, நாகஸ்வரமா ? என்ற வழக்கு உள்ளது. நாகசர்பத்தின் உருவ அமைப்போடு விளங்குவதால் நாகஸ்வரம் என்று சொன்னாலும், நாதனால் நாதத்தை எழுப்பி நாதோபாசனையே செய்து வரும் இவ்வாத்யத்திற்கு "நாதஸ்வரம்" என்ற பெயரே மிகவும் பொருந்தும்.

தற்காலத்தில் நாதஸ்வர வித்வான்கள் கச்சேரி மேடைகளில் கையாண்டு வரும் வர்ணம். கீர்த்தனம், ஜாவளி, தில்லானா முதலியவைகள் சற்றேறக்குறைய 60-70 ஆண்டுகளுக்கு முன்பு அதிகமாக வழக்கத்தில் இல்லை. திருக்கோயிலின் தெய்வீக பணியில் நாதஸ்வரம் வாசிக்கும் சம்பிரதாயம் வேறுபட்ட ஒன்று. அங்கே அந்தந்த தேவதைகளுக்குரிய ராகங்களைப் பரிபூரண லக்ஷண சுத்தத்தோடும், குறிப்பிட்ட லயப்பிரமாணத்திலும் ஆலாபனை செய்து வழிபாட்டின் அங்கமாக வாசிப்பதே மரபாகும்.

திருக்கோயில் நாள் வழிபாட்டில் ஆறு முதல் எட்டு காலங்கள் வரை பூஜைகள் நடக்கும். ஒவ்வொரு பூஜை நேரத்திற்கும் உரிய ராகங்கள் இசைக்கப்படும். இது மரபு வழியை ஒட்டியே அமைந்துள்ளது. ஆகமக் கலையில் வல்லவரான இராமசாமி தீக்ஷிதர் அவர்கள் ஆலயங்களில் நாதஸ்வரம் வாசிப்பதற்கென்றே பல விதி முறைகளை வகுத்துச் சென்றுள்ளார்.

## ராகமும், காலமும் :

முதல் பூஜையான திருவனந்தல் அதி காலை 5 மணி முதல் 6 வரை நடைபெறும். இப்பூஜை ஸ்வாமியையும் அம்மனையும் துயிலெழுப்பும் முகமாகச் செய்யப்படுவதால் இவ்வழிப்பாட்டின் போது பூபாளம், பௌளி, மலயமாருதம் போன்ற ராகங்கள் இசைக்கப்படும். பிறகு 7 மணியளவில் நடைபெறும் 'விளா பூஜை'யின் போது பிலஹரி, கேதாரம் போன்ற ராகங்களும், 8 மணியளவில் நடைபெறும் 'காலசந்தி' பூஜையின்போது தன்யாரி, சாவேரி, அசாவேரி, போன்றவைகளும், சுமார் 10 மணியளவில் நடக்கும் 'திருக்காலசத்தியின்' போது சுட்டி, மாரி, மணிரங்கு போன்ற ராகங்களும் இசைக்கப்படும். 12 மணியளவில் நடக்கும் 'உச்சிகால பூஜையின்' போது முகாரி, பூர்ணசந்திரிகா போன்ற ராகங்கள் வாசிக்கப்படுகிறது. மாலை 5 மணி முதல் 'சாயரட்சை' பூஜைகள் ஆரம்பமாகும். இந்நேரத்தில் பூர்விகல்யாணி, ஹம்ஸானந்தி, கல்யாணி, மந்தாரி போன்ற ராகங்கள் வாசிக்கப்படும். 8 மணிக்கு நடைபெறும் அர்த்தசாமம் பூஜையின் போது சங்கராபரணம், பைரவி, காம்போதி போன்ற ராகங்களும் 10 மணிக்கு நடக்கும் 'பள்ளியறை' பூஜையின் போது ஆனந்தபைரவி மற்றும் நீலாம்பரி போன்ற ராகங்கள் இசைக்கப்படுகின்றன.

இவ்விதமான நாள் வழிபாட்டு முறையில் கையாளப்படும் நாதஸ்வர இசைத்திட்டங்களில் இசை உணர்ச்சி மட்டுமின்றி இலக்கண உத்திகளும் இருப்பதைக் கூர்ந்து நோக்கினால் உணரலாம். அதாவது கையாளப்படும் ராகங்களையும், பாடல்களையும் கேட்கும் போதே கடிகாரத்தின் உதவியின்றி நேரத்தை தெரிந்து கொள்ளவும். கோயிலில் இந்நேரத்தில் இன்ன பூஜை நடைபெறுகிறது என்பதையும் அறியலாம். மேலும் இதன் மூலம் காலம் கடந்த இறைவனை காலம் தோறும் வழிபடும் தென்னகத் திருக்கோயில்களின் மரபு வெளிப்படுகிறது.

இவ்வாறு கோயில் மரபுகளுக்கேற்ப ராகங்களை வாசித்தலும், சுவாமி புறப்பாட்டின் போது ரக்திமேளம், மல்லாரி, பஞ்சநடை, ராகம், தானம் - பல்லவி வாசித்தல் என்ற மரபுகளிலேயே இருந்து வந்து நாதஸ்வரக் கலைஞர்களைத் தற்போதுள்ள கர்நாடக இசை முறையான வர்ணம், க்ருதி, கீர்த்தனை, தில்லானா போன்ற கச்சேரி பாணியிலான அமைப்பில் வாசிக்கும் பழக்கத்தை ஏற்படுத்தியவர்கள் எனது தாத்தா மதுரை ஸ்ரீ பொன்னுசாமி பிள்ளை, திருவீழிமிழலை சகோதரர்கள், திரும்பாம்புரம் சகோதரர்கள் மற்றும் காரக்குறிச்சி அருணாச்சலம் ஆகியோர் ஆவார்கள்.

## மல்லாரி

திருக்கோயில் நடைபெறும் நாள் வழிபாட்டு முறைகளைப் போலவே உற்சவ காலங்களிலும் நாதஸ்வரம் வாசிக்கும் முறையில் சில சம்பிரதாயங்கள் உண்டு. அவற்றில் மிக முக்கியமானது 'மல்லாரி'.

சுவாமி கோயிலில் இருந்து வீதியுலா புறப்பாட்டிற்குச் செல்லும் முன்னர் மண்டகப்படி தீபாராதனை நடக்கும் சமயம் தலில் அலாரிப்புடன் கம்பீரநாட்டை ராகத்தில் வாசிக்கப்படும் லயவின்யாசமே மல்லாரி எனப்படும்.

மல்லாரி என்பது ஒவ்வொரு கலைஞரின் கைவண்ணமே. ஆதியில் காளிதேவியுடன் தாண்டவம் புரிந்து சிவபெருமான் கால் சலங்கையுடன் ஆகாயத்தில் உயரக் கிளம்பி ஆகாயம் அளாவி இறங்கும் போது அவரது பூஜம், துடை, பாதம், நிலத்தில் விழுந்தபோது தா, தீ, தொம், நம் என்ற ஐதி பிறந்தது. அது ஐதி வர்ணங்களினால் மிருதங்காதி



வாத்யங்களுக்குப் பிரதானமாகவும் சக்தி, சிவம், பொருந்திய இரண்டு கைகளினாலும் தீம் தீம் திமி தாம் என்று வாசிக்கும் போது உண்டாகிய தொனியானது சப்த ஸ்வரங்களினுடைய நாதம் என்றும் சொல்லப்பெறும். இதன் காரணமாகவே தோல் கருவியாகிய தவில் வாத்யத்தில் தவில் சொல்லாகிய "குந்தகுந்தகு திருத குந்தகு" என்பதாக கண்டகதியில் அலாரிப்பு வாசிக்கச் செய்து பிறகு கம்பீரநாட்டை ராகம் வாசித்து. எடுத்துக்கொள்ளும் தாளத்திற்கேற்ப சொற்கட்டுக்களை தாளக்கட்டுப்பாட்டுடன் மல்லாரியாக அமைத்து சுரக்கோர்வைகளுடன் (கலைஞர்களின்) அவரவர் திறமைக்கேற்ப வழங்கப்படுகிறது.

இறைவனுக்குக் கட்டியம் கூறுவது என்ற நோக்கில் அமைந்த மல்லாரியை கம்பீரநாட்டை ராகத்தில் வாசித்து. அதில் லயவேலைப்பாடுகள் செய்து முடித்தபின் கனபஞ்ச ராகங்களான நாட்டை, கௌளை, ஆரபி, வராளி, ஸ்ரீ ஆகிய வரிசைகளில் தேரடிவரை வாசிக்கப்படும்.

#### ஐவகை மல்லாரிகள்

1. தீர்த்த மல்லாரி - திருமஞ்சனம் எடுத்துவரும்போது வாசிக்கப்படுவது.
2. தளிகை மல்லாரி - நிவேதனம் எடுத்துவரும்போது வாசிக்கப்படுவது.
3. சும்பம்மல்லாரி - பூர்ண சும்பம் கொடுக்கப்படும் போது வாசிக்கப்படுவது.
4. தேர்மல்லாரி - சுவாமி தேருக்குப் புறப்படும்போது வாசிக்கப்படுவது.
5. புறப்பாட்டு மல்லாரி - சுவாமி புறப்பாட்டின்போது வாசிக்கப்படுவது.

மல்லாரிகளில் குறிப்பிடத்தக்கது தரிபுட தாள மல்லாரி. ஏழு அஷ்டங்களைக்கொண்டது. அது தகிட - தகதிமி என மூன்று + நான்கு = ஏழாக இருக்கும். அல்லாது தகதிமி + தகிட 4 + 3 = 7 என திபுடதாள மல்லாரி எனப்படும்.

தேர்த்திருநாளன்று இசைக்கப்படும் தேர்மல்லாரி 5 அஷ்டங்களைக் கொண்டது (கண்டசாபு). சாமி புறப்பாட்டிற்கு முன்பு 'யாத்திராதானம்' என்ற சடங்கு, நடைபெறும்போது ஆரம்பிக்கப்படும் தேர் மல்லாரி அன்று பூராவும் மீண்டும் மீண்டும் வாசிக்கப்படும். வேறு மல்லாரிகள் வாசிக்கப்படுவது கிடையாது.

தரிபுடதாளமல்லாரி, தேர்மல்லாரி, தளிகை மல்லாரி போன்ற சில மல்லாரிகளைத் தவிர மற்ற மல்லாரிகளுக்கென்று குறிப்பிட்ட தாளம் கிடையாது. நாதஸ்வரகலைஞர்கள் அவரவர் கற்பனைக்கேற்ப ஏதாவதொரு தாளத்தில் அமைத்துக்கொள்வர்.

#### ரக்திமேளம்

'ரக்தி' வாசித்தல் என்பது நாதஸ்வரத்திற்கே உரிய தனி அம்சமாகும். கல்யாணி, காம்போதி, தோடி, பைரவி போன்ற ராகங்களில் விரிவான ஆலாபனையைக் குறிப்பிட்ட லயவேலைப்பாடுகளுடன் வழங்குதலே 'ரக்திமேளம்' எனப்படும். தென்னிந்திய இசையில் நாதஸ்வரத்தைத் தவிர மற்ற எந்த வாத்யங்களிலோ அல்லது குரலிசையிலோ இந்த பாணியைக் காண இயலாது.

வர்ணம், க்ருதி, கீர்த்தனைகள் என்ற உருப்படி வகைகளை நாதஸ்வரத்தில் வாசிக்கும் பழக்கம் இல்லாத அந்தக்காலங்களில் (60,70 ஆண்டுகளுக்கு முன்னர்) 'ரக்திமேளம்' தான் நாதஸ்வர கச்சேரிகளில் சிறப்பான இடத்தைப் பெற்றிருந்தது. கலைஞர்கள் மணிக்கணக்கில், நாட்கணக்கில் ஒவ்வொரு ராகங்களையும் இம்முறையில் விநயாசம் செய்தனர்.

இவ்வளவு சிறப்புடைய இக்கலை இன்னும் சிறந்தோங்க எல்லா ஆலயங்களிலும் மங்கள இசையுடன் நடந்திட ஏற்பாடு புரிதல் வேண்டும். இதனால் இக்கலைஞர் அனைவருக்கும் வேலைவாய்ப்புக் கிடைத்துவிடுவதுடன் அழிந்து கொண்டிருக்கும் நாதஸ்வரக் கலையும் பாதுகாக்கப்படும். மாவட்டந்தோறும் ஒரு தவில் நாதஸ்வர இசைக்கல்லூரி நிறுவி இலக்கணத்துடன் சாகித்ய முறை வழுவாதும் இசைக்கப்பயிற்சி அளித்திடல் வேண்டும்.

அறங்காவலர்களாகப் பணி ஏற்பவர்கள் இசைப்பயிற்சி பெற்று வருதலும், ஆகம முறை வழுவாது மங்கள இசை முழங்குகின்றதா என்று கண்காணிப்பவராகவும் இருத்தல் வேண்டும். குறைந்த சம்பளத்தில் ஒருவரே நாதஸ்வரமும், தவிலும் வாசித்து வரும் அவல நிலைகளை ஆலயங்கள் மாற்றவேண்டும். இத்தகைய ஏற்பாடுகளினால் நாதஸ்வரக்கலை பாதுகாக்கப்படும் என்று நம்புகிறேன். ஒத்து நாதஸ்வரம் என்னும் ஒங்கார இசைக்கருவி நம் கண்முன்னாலேயே அழிந்து விட்டது. இந்நிலையே நாளை மங்கள இசைக் கலையான நாதஸ்வரத்திற்கும் ஏற்பட்டு விடாமல் பாதுகாக்க எல்லாரும் இந்நாளில் உறுதியெடுப்போம்.

வாழ்க நாதஸ்வர இசைக்கலை !!  
வளர்க அதன் மங்கள இசைத்தன்மை !!

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